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"The Letter killeth, but the Spirit giveth Life"

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THE R.C.M MAGAZINE

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DIRECTOR'S ADDRESS

SUMMER TERM, 1942

THE other day I came across a quotation from Goethe, a thought which has been expressed many times and in many ages, but which remains perennially true. Goethe's line is this: "Es bildet ein Talent sich in der Stille." One may fairly translate it into "talent grows quietly" or "talent grows in tranquillity." And as we are here particularly concerned with special talents, and our whole purpose is to foster and develop them, we must contrive somehow to apply Goethe's maxim to ourselves, even in these exceptionally turbulent and hazardous days.

Goethe contrasted this thought with another equally striking one. He goes on to say that, whereas talent needs quietude, character grows best in the stress of circumstances, in what he calls the stream of events, the changes and chances of life. No one will pretend, I think, that we to-day are not getting our fair share of changes and chances. If risk and danger and anxiety are good for our characters, then I think we are being given a generous education. We ought not to fail on that score.

You have heard me say on various occasions that to be a successful artist one must have at least three gifts, talent, character and good fortune. Good fortune we cannot control; character we can exercise daily in the rough and tumble of social life. There remains the problem of our talents, of educating them gradually and steadily and quietly. It seems almost a mockery to tell young people to-day that they must work calmly, without heat and without fuss, in spite of the earthquakes, both social and physical, in which we have to live. None of us can escape, nor should we if we could, the upheavals of a universal war. And our struggles will not end even when peace returns. Everyone of us, for the whole of our lives, will have to face new and urgent problems. We can no more go back twenty years than we can go back two hundred.

What then of our talents? Where are we to find that calm, that poise, that quiet development, which a proper growth is said to need? Where in the volcano of war are we to find solid ground? How amid the stresses of a new social order are we to preserve and pursue an unruffled constancy of purpose?

Now the first thing I want to say about this ideal of quietude is that it is not external, but internal. It is a quietude of spirit, a calm of set purpose, a poise and balance of mind and heart. It is inside the artist, not outside. We live in difficult days, but so did classical Greece, and mediæval Italy, and Tudor England, and revolutionary Europe. Yet in these turbulent states and turbulent periods much of the finest art of all time was produced. So remarkable is this coincidence that some historians have felt driven to the belief that civil or national disturbances appear to be almost

a condition of artistic vigour. Time after time we find genius producing its finest fruits in the midst of national, social, or intellectual convulsions. How are we to account for this, and yet accept Goethe's maxim?

Many years ago I worked in a public school where 120 boys of round about 16 years of age lived in one very large room. They did not sleep there, but they had no other place in which to spend their own time. They worked or played there, ragged, shouted and sang, brewed tea, cooked sausages, scrambled for cups, knives and jam-pots, and altogether turned the place into the liveliest pandemonium I have ever seen. Yet one of my pupils used to sit in a corner of that room and paint pictures, write poems and set them to music, as if the surrounding hullabaloo simply did not exist. He might have been sitting in quiet solitude for all the effect the place seemed to have on him. He just retired at will into a calm of his own making, which nothing short of direct physical violence could destroy. He became later a good soldier, and later still a distinguished scholar.

That is an extreme example of developing a talent in deliberate detachment. It is the artist's state of mind which matters, not necessarily the hurly-burly in which he may have to live. And in some ways the greater the turmoil outside the more he is compelled to guard and cultivate a power of internal concentration, of calm purpose, of unwavering attention to his work. It may well be the very uncertainty and restlessness of life which challenges an artist or a thinker to preserve his balance, retain his sensitiveness, make and keep a quiet corner in his own soul. And it may well be that social and political disturbances do in fact cause such a severe winnowing, as it were, of the less gifted spirits, that only those of supreme quality and iron control survive in history.

We cannot all be of this highest class, but we can all to some degree cultivate a power of concentration, an attention to essentials, a detachment from the more shallow distractions which surround us. We can retire from time to time into the citadel of our own art.

The word "escape" is to-day somewhat tarnished. Men think of it as a running away from trouble or responsibility. And so it can be. If we escape into ourselves merely to avoid the truth, to fret about our own problems, to become self-centred, self-justifying, self-pitying, then we had far better stay outside and seek what distraction we can find. But every man who is devoted to a high task of any kind must be able to refresh and recreate himself by periods of repose, of contemplation, of detached and single-minded judgment of what he is trying to do, and what end he is serving. More than this, he should at times get completely outside pre-occupation of every kind. He must go into his shell in order to emerge the stronger. He must sleep well in order to work well.

Some of the saddest and most complete failures in life arise from vain dreams and selfish illusions. This is one of the dangers of the lone furrow. When you seek or make that quietude of mind within which your talent is to grow, you should not be thinking of yourself at all, except in so far as you are the instrument through

which something wider and greater than yourself may find expression. For us here this concentration of thought should be music, music and nothing else, least of all our own fads and fancies. This control does not at first come easily. And it should never be either vague or mechanical.

To take a very simple case, I am convinced that some students practise too much, or rather practise too superficially and for too long. Practice at its best is complete concentration focussed towards a conscious musical ideal. It is intensely hard work and it demands the most intense and constant sensitiveness and attention. When you are too distracted or too tired to think and feel vividly, you are not fit for practice. Shorter hours and better work is the cure. And remember too that practice should itself be a relief, a tonic, an outlet for all those mental and emotional stresses which are the foundations of artistic life, which are at once its stimulus, its danger, and its triumph.

The triumphs of a performer are not made on the platform. They are made in those earlier processes of careful preparation which must be undeviating, undistracted and unhurried. It is in these periods of controlled and unruffled work that you must feed your talents. This is the only way in which you can fit yourself to encounter and surmount the sterner tests of public and artistic life. Talent needs quiet, and patience, and time, but once made secure and permanent, it need not fear the future. It then merges into that sustained fortitude and strength of purpose which is an indispensable condition of all genuine artistic achievement.

ARTHUR SEYMOUR SULLIVAN

(1842-1900)

By FRANK HOWES

SULLIVAN, whose birth centenary we celebrated on May 13, is one of those problematical composers whose position in the hierarchy is never firmly established. There is still great diversity of opinion about the merits of his music, just as there is about Berlioz's and Liszt's, when the historical perspective is already sufficiently long to have clarified the issue. With all these composers there is not only the still open question of merit but the more puzzling fact that they provoke likes and dislikes without much hope of neutrality.

Someone may ask whether one can separate judgments from likes and dislikes: does not one condemn as lacking in merit what one does not like and *vice versa*? To which my answer at least is 'No, I do distinguish between criticism and preference.' For instance, I cannot myself abide hard-hitting brilliance in piano playing but I judge Arthur Rubinstein to be a great pianist. He excels in a style I dislike.

I am therefore quite prepared to find merit in the music of Berlioz, Liszt and Sullivan, which on the whole I find antipathetic to me. They all wrote plenty of bad music, but confining the argument to the good I find Liszt to be often preposterous

Berlioz thin and Sullivan irritating. Against that one must set the fascinating *diablerie* of Liszt, the exquisite nocturnal fragrance that Berlioz could distil and the all-conquering charm of Sullivan.

Sullivan's charm was a personal trait that overflowed into his music. Every account of him agrees that he had an attractive personality and that he set out to make the most of this talent as well as his musical gifts. No burial in a napkin for him. Unkind commentators have in consequence called him a courtier, putting the word into supercilious inverted commas, as though it was a legitimate reproach against an artist that he could consort with Royalty and Society. It was of course odd that he should be associated with that uncomfortable satirist W. S. Gilbert, who had to wait so much longer for his knighthood. And it is probably true that he had the weakness of courtiers in that popularity and success influenced his judgments. One of his biographers, for instance, goes so far as to say that he "had a market mind," and explains this by saying that he was affected by the public response to his works. So that, for example, he thought well of *Ivanhoe* till the public tired of it and thought little of *The Rose of Persia* till the public apparently took to it.

Here indeed we have one clue to the ambivalence of his position. Like his great predecessor, Purcell, he was of an obliging and complaisant disposition, and his critical faculty was correspondingly weak. He really thought "The Lost Chord" was a noble utterance because it was sincere, failing to observe that sentiment that is sincere may also be cheap, though no one would suggest that his distress at his brother's death could be in any way cheap or unreal. But he had already written one fraternal threnody two years before, "Thou art passing hence, my brother," which no one could pretend for a moment was anything but bogus rubbish.

It must have been due to an uncomfortable half-awareness of this submerged falsity that led Sullivan's admirers, including his very real friend Sir George Grove, to express the hope that he would produce something worthy of his great abilities, and so to mistake the Savoy operas for a waste of his time and talent. They could not know at the time that works composed to meet the ordinary ephemeral needs of the theatre were to prove their survival value by unexpected qualities of endurance. Gilbert's salt and Sullivan's sweetness make a healthy mixture (provided that you are not too fastidious over Gilbert's particular brand of sexuality) that has captured the unmusical as very little other music of native origin has ever succeeded in doing. Even here however the ambivalence persists and so devoted an admirer as Dr. Dunhill, who is perfectly capable of avoiding the infatuation that surrounds Savoy opera, is driven to compile a "little list," a black list of tunes, like that awful pirate refrain from *Penzance*.

The next generation had no difficulty in perceiving that their elders were barking up the wrong tree, but further passage of time shows that some barking was justified and we know that Sullivan himself was not comfortable about what he was doing. As for the operas they still divide critical opinion. Most opera lovers do

not care for them as one would expect them to care, though opinions might be revised if their stale production could be dropped and a really fresh and sparkling performance of them given without anti-climatic encores. Recent performances by B.B.C. have shown how much a little brushing-up of the music can do to restore its bloom. But here again we are faced with paradox: musical people on the whole do not *like* the operas even while recognising their merits, while the unmusical adore them.

Other paradoxes are to be found in Sullivan's career. Let us take one only—that which most closely concerns us of the R.C.M. He was to all intents and purposes our first Director, yet he loathed teaching and he was himself an alumnus of the Royal Academy of Music, which under the circumstances of the time could hardly regard the establishment of a rival with favour. It is very difficult after this lapse of years to unravel the controversies of the past. What we are told is that the R.A.M. was somehow not adequately fulfilling its purpose and that a new college of music seemed to the highest authorities to be called for. The first proposals for its foundation made the odd mistake of confusing capital with income, so that the National Training School became in fact no more than a trial plan for the R.C.M., which after six years succeeded to its function and its building.

Sullivan, as the result of great pressure put upon him, undertook to become the first Principal of the new institution and held the office from 1876 to 1881. He made it his business to secure the best possible staff, which included Pauer, Franklin Taylor, J. F. Barnett for piano, Stainer for organ, Visetti for singing, and Prout for harmony. He also secured the most distinguished musicians of the day to act as outside examiners. He found after a couple of years of working that the old trouble of musical education, excessive specialization on solo performance in piano and singing, was appearing in the new school, and he took steps to encourage string playing so as to lead to the formation of an orchestra, without which "the pupils will have but an inadequate opportunity of learning and knowing those great orchestral works which form the very back-bone of modern music."

Pressure of work led Sullivan to delegate some of his duties in 1880 to Stainer, who was Acting Principal, and to resign in 1881. Stainer held office for two years, but when the R.C.M. came into being in 1883 he too resigned and Grove was made its first official Director. Sullivan retained a seat on the Council to the end of his life.

It was no small advantage to have a man of Sullivan's distinction and influence as nurse to our infant college in its critical early years. We often speak of a renaissance of English music which started at just about this period in the nineteenth century, but Sullivan is not regarded as part of it, because his values (I write with untimely brutality) did not conform to the new ideals then stirring in the English musical world. The uncertainty of aim and of standards which characterize Sullivan's own music were what kept Victorian music in the doldrums of un-

distinction. But Sullivan's friendship with Grove, which took him on that famous Schubert pilgrimage to Vienna in 1867, his enlightenment of mind as shown in the remark about modern music quoted above, and above all his educational policy during his principalship of the National Training College were real contributions to the new movement, whether one regards the ambiguous Savoy operas as part of it or not. We of the R.C.M. at any rate have good cause to honour his memory at the centenary of his birth.

ON HEARING BRAHMS'S "REQUIEM" IN SOUTHWARK CATHEDRAL

By MARJORIE J. BURDEN

They stand, these silent walls, and watch
While ages slowly roll away.
Each stone has been devoutly laid,
Each pillar raised in praise of God,
And each vault flung in simple faith,
Until the very stones breathe prayers.
The opening notes the choir sing
Come gently floating down the aisles
And rise like morning valley mists.
The music grows and glows, as strings
Pulsate, and oboes rise and fall.
Soprano voices sweep and sway
As through the throbbing harmonies
In waving melody they flow.
Higher and higher they lift and rise
Like swallows in the evening sky ;
Till cadence, nuance, chord and phrase
Are caught aloft, and mingle there
With arching rib and curving vault,
And mason and musician meet
To make a thing so wonderful
That heaven alone could hold a work
More infinitely beautiful.

MUSIC IN THE R.A.F.

THE R.A.F. has been fortunate in its "ration" of music. From the very first it was recognised by those in high places that music of all kinds was an essential factor in the life of this immense organisation, and must no longer be considered just a luxury, but indeed a necessity and a natural respite from the stress of war. The audiences which have filled the concert halls since those early autumn days of 1939, when music seemed to be at a standstill, show that war creates a desire for music, and it is only natural that men serving in His Majesty's Forces should turn to it for mental refreshment. The National Gallery concerts have

shown eloquently this desire, by the number of service personnel who have attended them.

This article is written with the object of providing a sidelight on one branch of the R.A.F.'s work, and at the same time recording that about a dozen Collegians have been able to put the benefit of their musical training at the disposal of the R.A.F., and their work has been appreciated and welcomed by a great many serving men and women all over the country.

Since the present writer's own experience has been only with more serious music-giving, this will not be a comprehensive survey of *all* the music in the R.A.F. So that no more than passing reference can be made to the work of the dance bands, the 24-piece bands that are at the disposal of the various Commands, and the multifarious duties of the full military bands. It will merely give a little authentic "inside information" on some of the work of a newly formed and probably unique unit known as the R.A.F. Orchestra.

Through the enterprise and untiring efforts of Wing Commander R. P. O'Donnell, M.V.O., who is Organising Director of all the music in the R.A.F., a number of well-known and experienced string players were enlisted to provide the Service with good class entertainment. Twenty string players with previous experience either as ensemble players or as members of such organisations as the London Symphony Orchestra, The Boyd Neel and Jacques String Orchestras, were formed into a small symphony orchestra, the wind section being provided by the well-known Central Band. Thus an orchestra, able to travel, complete with equipment, in a single motor coach was available for performances at any R.A.F. Station in the United Kingdom.

And so, from those first fateful days in the late summer of 1940, when the start of the morning's rehearsal could be timed almost to a minute by the sounding of the air-raid warning, the Orchestra's work has increased both in scope and variety and the results have been most encouraging.

Numerous tours of Bomber and Fighter Stations have been carried out and everywhere one goes one finds the same appreciation of good music. Of course tastes vary, and one cannot cater for *all* the people *all* the time, and when occasion demands our programmes may become less "austere" and lighter items are introduced. But it is noticeable that if you present a mixed programme throughout with the same sincerity of purpose and efficiency at one's Command, one never fails to rouse the sympathy and gratitude of the audiences.

Now that the Orchestra is a well-established entity in the R.A.F. and has already gained for itself something of a reputation, it is interesting to look back on its first extensive tour of Bomber Stations, when we were really breaking new ground. Our programmes then were rather experimental since it could not be certain how the troops would "take it," and there was always the risk of giving, at the start, too much of a good thing.

It was soon evident, however, that the troops *would* "take it" and the better the quality the better they liked it. On the first

tour three E.N.S.A. artists co-operated with the Orchestra. Whether this was an additional draw, or whether the Orchestra would have been just as popular standing on its own merits, need not be discussed. It can only be said that the Orchestra now provides a complete entertainment on its own, calling as it does on its own soloists from the ranks of the players themselves.

A typical programme on a station might contain a popular overture by Suppé or Mendelssohn, the *Casse-Noisette* Suite, Handel's *Water Music* or the Ballet music from "*Le Cid*," some solo items, one or two pieces for strings alone such as Mozart's *Eine Kleine Nacht Musik*, some of Dvorák's *Slavonic Dances*, and either two movements of Mendelssohn's *Violin Concerto* or a movement from the "*New World*," or Beethoven's *Fifth Symphony*. It is interesting to record that when the announcement of the latter work is made there is invariably spontaneous applause.

Though full length concerts occupy much of the Orchestra's time when touring, these are not its only musical functions, which include Church parades, recitals and lunch hour concerts of light music in the *Airmen's Messes*, while popular concerts are given in *Sergeants' and Officers' Messes* on the Station to which we are temporarily attached.

Probably the record day so far, and a good example of the various uses that can be made of the Orchestra by dividing it into smaller components, occurred on a certain Sunday last autumn on our return visit to "*M*"—the H.Q. of our first tour—when the Orchestra was able to produce seven different shows. These ranged from a Church Parade, followed by a Chamber Music Recital in the morning, to four Sextet Concerts of Light Music in the afternoon at R.A.F. hospitals in the vicinity, finishing with a full orchestral concert in the evening.

So far this has been possibly a rather dull chronicle of some of the activities of the R.A.F. Orchestra and little reference has been made to the attitude of the Service man to one of its own institutions—an attitude which can easily be felt, and frequently takes a definite and striking form. One or two incidents will, we hope, show convincingly that the "*Service Man*" appreciates a good thing when it is done for his benefit.

It was after lunch on the "*record day*" already mentioned that the present writer was having a little liquid refreshment in a hostelry near the aerodrome on which we were stationed. While reading one of the weekly Sunday newspaper articles, on "*Where Hitler Will Strike Next*," the conversation of two adjacent officers caught the writer's ear.

"Are you going to the concert to-night, Jim?" "No, curse it, I'm on '*Ops*'"; this is the third time I've missed it. They're pretty good aren't they?" "Yes, they've got some pretty hot players. So-and-So and So-and-So, and they play good stuff too." "What are they playing to-night?" . . . etc., etc.

That night, owing to change of weather, "*Ops*" were "*scrubbed*" and the two officers in question were sitting in the front row in the crowded N.A.A.F.I. So crowded in fact, that in spite of extra chairs and forms, officers and men were standing

down the sides, and latecomers had to be content with music through closed doors.

This was our last concert on that Station, and it had become, for some reason, something of a gala occasion. There was a marvellous "atmosphere" that night and the introduction of "novelty" numbers seemed curiously appropriate. One of these consisted of a wind quintet and quartet (Ibert and Daquin); and, what brought the house down, a double bass solo played by a Collegian, whose father had composed the piece. It was announced that this had been put (and brought) forward with some misgiving, but earlier in the evening it had been "tried on the dog" at the billet, and had met with considerable success. The cheers which greeted the performance (not least from the Orchestra itself) "testified to the foresight of the Management in gauging the temper of the crowd!"

No bass player can "get away with it" without considerable badinage at one time or another, and we have yet to meet the player, who, travelling in company with his instrument has not been asked what prospects he held of placing the said instrument under his chin! On this occasion a wag was heard to ask before the concert—"Do you sway when you play?"—to which he quickly responded—"Oh, that's just nervousness."

It was on the same stage that, on another occasion, the Orchestra had the honour of playing before the King and Queen when they paid a surprise visit to the Station. Their Majesties took a keen interest in the Orchestra and the King asked W/Cmdr. O'Donnell a number of questions about its constitution.

The night following our "gala concert" at "M" there was a raid on Germany to which this Station was contributing, and it was while waiting anxiously for news of one plane whose pilot was on his first operational trip, that the Sergeant i/c the Orchestra recalled that he had been talking to this young pilot that very afternoon. He happened to say in a moment of self-reflection, when he was probably comparing his lot with the more spectacular, exciting and highly-dangerous occupation of this flier, "I sometimes wonder whether *our* job is really worth while." The pilot had replied without hesitation "Worth while! Wasn't last night's success proof enough that it is?"

One of our bombers was missing from the night's operation. . .

Another pilot who had probably been on more operational flights than anyone on that Station, said to the writer—quite out of the blue—"I think this Orchestra is one of the best innovations in the Air Force."

From the "public" votes of thanks of senior officers to the perhaps less-eloquent but none-the-less sincere comments of the "A.C. Plonk" one realises more than ever what an important job the Orchestra is doing.

Among other musical activities the Orchestra has been making gramophone records for Air Force occasions; also propaganda broadcasts to France, America and other countries; there have been concerts in aid of the R.A.F. Benevolent Fund; it was responsible for the "background" music to the film "Target for

To-Night " and more recently for the M. of I. R.A.F. film " Fly Away Peter." In each case the music was specially composed by a member of our Unit, in the latter case by a Collegian ; and the Orchestra played at the memorable service in St. Paul's Cathedral in honour of the first American pilot to be killed in the war.

Not only does the Orchestra visit R.A.F. Stations, but also factories engaged on aircraft production. To these the Orchestra gives lunch-time concerts, and these necessarily tend to strike a lighter note than concerts on R.A.F. Stations, but even here we find that there is a wide public to welcome really good music. At one factory in particular, after one of our lighter programmes, a manager said—" We enjoyed that, but can't you give us something better? We can get this all day long on the Forces Programme, or, better still, produce it ourselves. We should like something really good for a change."

So next time, in place of some of the selections of film music, we took the bold step of giving a performance of Glazounov's Violin Concerto (complete). It may be difficult to believe that as this piece proceeded the large dining hall became quieter and quieter, till even the lowest *pp* was audible, and the applause was greater for this work than for any other item.

On a recent occasion we were invited to give this factory a Symphony Concert on a Sunday afternoon. 1,500 turned up, with their wives and husbands, and we were informed that twice that number would have come had there been room for them, and the only complaints came from those who could not get a ticket. For two hours they listened to a programme which contained such works as César Franck's Variations for Piano and Orchestra and Rimsky-Korsakov's " Capriccio Espagnol." Even then they wanted more!

Although this is more a short survey of orchestral music in the R.A.F., Chamber Music is not being neglected. Attached to this Unit is a famous String Quartet, which in conjunction with a well-known pianist, are touring Stations and Factories, giving the best in Chamber Music with results that are highly satisfying. A new public is definitely being created for this branch of music among people who previously had regarded Chamber Music merely as a name or something which should be left severely alone. A remark made to their leader by a Fighter pilot on whose Station on the South Coast they had been playing, is worth recording. He had come straight in, in his Flying kit, to their concert from an " offensive sweep " over the Channel, and afterwards said—" To be able to come in and listen to such music gives one a feeling of a return to sanity."

Not always have the journeys of the Orchestra been according to schedule. Though we are not so dependent as flying operations are on weather, we *have* been known to " scrub " our " Ops " through hopeless road conditions. But it takes a pretty bad spell of weather to do that. Once, on Salisbury Plain last winter, we ploughed through snowdrifts to reach our objective. By the end of the evening the camp was literally snowed-up, and we were marooned for the night, spending it on the N.A.A.F.I. floor. If

one were to consider for a moment whether the palaver and discomfort then experienced was worth while there would be no doubt about the answer.

Many aerodromes are in somewhat isolated places, and this, combined with the difficulties of transport, naturally restricts the opportunities of R.A.F. men (and women) going to places of entertainment in their free time. Therefore the R.A.F. more than any of the Services needs to have its entertainment brought to it.

The need for good music in war-time is stressed in the film, which has recently been made, entitled "Listen to Britain" in which the Royal Air Force Orchestra, under Wing Commander O'Donnell, appear at a concert at the National Gallery in conjunction with Dame Myra Hess, who plays a Mozart Concerto. The presence of the Queen at the concert shows once again her keen musical appreciation.

Enough has been said to show that music in the R.A.F. is by no means a side show, but very much a part of its life. There is a big demand for good music and there are some Stations which have regular "Promenade" Gramophone concerts of Classical music, the attendance at which has far exceeded even the most optimistic expectations.

If those who have been devoting their efforts in this way can feel that they have not only provided good entertainment and perhaps advanced the cause of music—but have helped others in their war effort, then certainly their work has been worth while.

THE R.C.M. UNION

IN reviewing the Easter Term one is chiefly struck by the sense of sustained interest in the Union shown in many letters received and by the enrolment of new members. This is encouraging at a time when it is not easy actually to meet many of our friends.

There was an opportunity for this at the Annual General Meeting on Wednesday, March 11th, and though few were inspired to attend the business part of it we were delighted to welcome a good number at tea and afterwards to hear Mr. Arthur Bliss speak. The Meeting was held in the Donaldson Room at 3.30 p.m. followed by a delicious tea, in which the College Staff surpassed even the high war-time standard to which they have accustomed us. Thus refreshed we listened enthralled to a brilliant address from Mr. Bliss.

Having chosen as his title "Musical Audiences" he spoke of the various ways of listening to music and, as an illustration of this, he described the differing reactions of the members of an imaginary family. Among the points stressed were:—

- (a) The power of rhythm; moving the hearer to action rather than thought. Referring to what different generations like to express, he considered this present time to be an age of metre, delighting in a romantic expression of the engine

and automatic piston, in contrast to the past generation whose choice lay with things of nature: thus showing a love of mechanical metre which may be the thing that will live in the future.

- (b) Pure music is possible apart from all emotion or pictorial effect.
- (c) The intellectual approach to music, including of course, the technical knowledge of how it is built up.
- (d) The aesthetic approach, the *only* way of listening that can show us indefinable beauty and can produce that "frisson" of the spine which is the *real* moment in art.

Mr. Bliss described having seen Saturn from a Californian observatory, and declared that his emotion at the wonderful sight was similar to the inexplicable feeling produced by the beauty of fine music.

For full aesthetic enjoyment one must have imagination, a quality that is entirely killed by the methods of the Cinema—a statement greeted by much sympathetic laughter. He also told how his students in California responded to British music. Finally, he said a composer must be a personality and must have originality: that meant not doing the *past* thing, nor the *now* thing, but the *future* one.

Pleasure in the lecture was greatly enhanced by the many quotations that Mr. Bliss played on the piano, and Dr. Dunhill voiced the feelings of everyone present in very warm thanks for such a brilliant and fascinating talk.

In conclusion, I should like to say how delighted I am to be able to return to College after two terms away, but I do not feel in the least worthy of the warm welcome I have received from everyone.

One word more: the Union Office has moved again, to what was the Committee Room and has lately been the Finance Office, Room 45, so turn left, not right, when you arrive at College, and when *you* move, be sure to let us know, for we are really hoping to issue a new Address List, a most difficult task in war-time.

PHYLLIS CAREY FOSTER,
Hon. Secretary.

ROLL OF COLLEGIANS ON NATIONAL SERVICE

The following names, additional to previous lists, have been received:—

Browne, Clifford E.

Dawkes, L. A. C.

Dolmetsch, Rudolf

Hoops, Douglas Mostyn

Murton, Capt. Marshall

Pritchard, Dr. A. J.

Rubbra, Edmund

Tucker, V.

THE ROYAL COLLEGIAN ABROAD

NOTE.—*The period covered here is approximately December 1, 1941, to April 1, 1942. News for inclusion in the next issue should reach the Editor, or the Hon. Secretary of the Magazine, before August 1.*

The appointment of William Temple, Archbishop of York, to be Archbishop of Canterbury is of special interest to Collegians, for His Grace is a Vice-President of the Royal College of Music.

Three beds in Charing Cross Hospital, endowed as a memorial to Sir Walford Davies, in appreciation of his services to broadcasting, were dedicated on January 5, 1942, by Rev. E. S. Loveday, chaplain to the Hospital and vicar of St. Martin in the Fields. Dr. H. C. Colles spoke, and Lady Davies unveiled a tablet recording the endowment. The B.B.C. Singers sang a hymn and a psalm to Walford Davies's music.

The University of Wales proposes to establish a "Walford Davies Memorial Fund," having for its object "the direct furtherance of the study and practice of music." The intention is to assist promising students and to foster the production and publication of original musical work of merit.

Dr. H. C. Colles is writing a biography of Sir Walford Davies which will be published in the near future.

A new Concerto for Violin and Orchestra by Sir George Dyson was given its first performance—a broadcast one—on February 16, by Mr. Albert Sammons and the B.B.C.

The University of Cape Town conferred the Honorary Degree of Doctor of Music on Dr. William J. Pickerill, Director of the Municipal Orchestra, on December 11, 1941.

The Honorary Degree of Doctor of Music was conferred on Dr. Malcolm Sargent by the University of Oxford on February 12, 1942.

Colonel the Hon. Pleydell-Bouverie, D.S.O., O.B.E., The Hon. Arnold N. Palmer, Dr. Thomas F. Dunhill and Dr. William H. Harris were elected Fellows of the Royal College of Music in March.

The Union of Graduates in Music, of which Sir George Dyson is President, held its meeting at the R.C.M. on March 2.

Mr. Arthur Bliss, assistant overseas music director to the B.B.C., has been appointed Director of Music to the B.B.C., Sir Adrian Boult having been released, at his own request, in order to devote his whole time to his work as conductor of the B.B.C. Symphony Orchestra and chief conductor of the B.B.C. orchestras.

A Temple Church Service was held at St. Dunstan's, Fleet Street, on January 18, when Dr. Thalben Ball conducted the musical part of the service.

Dr. Thalben Ball played at the Memorial Service on March 21 for Mr. Eustace Erlebach, father of Mr. Rupert Erlebach. All the music was English.

Mr. Willem de Mont received the British Empire Medal from H.M. The King at Buckingham Palace, February, 1942. The following account of the deed for which the medal was bestowed on Mr. de Mont has been sent by Mr. Ralph Nicholson at the Editor's request.

"It was during the famous 'Wednesday Night' blitz of April 16, 1941 (when the House of Commons was hit) that a house in a fashionable London Square was almost completely shattered by a landmine, leaving the top story (the 5th floor) suspended over space. On arriving at the scene de Mont, accompanied by Terence Macdonagh, late principal oboe in the B.B.C. orchestra, and a couple of other members of the A.F.S., were informed that two people were trapped in a room below the roof.

Undaunted by the apparent inaccessibility of their 'target,' and amid falling bombs, they seized a long rope, unsheathed their axes and got to work. The only means of approach was by way of the staircase of the adjoining house, which was only partly intact, and thence on to the roof. From there they made progress by crawling among the chimney pots until they reached the place where they hoped the two trapped women would be found.

In answer to their call there was a faint reply, whereupon they cut a hole in the roof with their axes and the two smallest of the quartet were lowered down into the room by the others. The rope was then tied round each of the women in turn, who were hauled up to the precarious perch on the house-top. Then the rescued and rescuers, who now adopted the famous 'fireman's lift,' descended to safety to the incessant accompaniment of bombs, flares, and the usual 'Ack-aphony' of London's defences."

LONDON CONCERTS

ROYAL PHILHARMONIC SOCIETY. This Society gave concerts at the Albert Hall on January 17 and February 14, when Sir Adrian Boult conducted the London Philharmonic Orchestra. On the former date Dame Myra Hess played Beethoven's concerto No. 4 in G major, and the Gold Medal of the Royal Philharmonic Society was presented to her—the presentation being made by Dr. Ralph Vaughan Williams, O.M. At the latter concert Bliss's concerto for pianoforte and orchestra was performed. The Society concluded its 139th season with a concert at the Albert Hall on March 14. After the concert, representatives of the Royal Philharmonic Society were entertained at the Forum Club by the club's Music Section, of which Miss Marion Scott is chairman. Mr. Theodore Holland, replying to Miss Scott's speech of congratulation on their highly successful season, said the Society was gratified to have been able to give London three important British works in the course of this season which included Bliss's piano concerto and Moeran's symphony (October 4).

LONDON PHILHARMONIC ORCHESTRA. This orchestra was conducted by Mr. Sidney Beer at the Albert Hall on December 13, January 4, February 1, 21, March 1, 7 and 28, and also on January 18 at the Cambridge Theatre. Sir Adrian Boult conducted the L.P.O. on February 1 at the Orpheum, Golders Green, on February 22 at the Royal Albert Hall, on March 29 at the Royal Albert Hall in the afternoon, and in the evening at the Orpheum, Golders Green, with Dame Myra Hess as the solo pianist. Mr. Leslie Heward was the conductor of a concert given on February 15 at the Orpheum, Golders Green. Dame Myra Hess played Brahms's piano concerto in B flat on December 21, and Mozart's piano concerto in C major and César Franck's Variations Symphoniques for piano and orchestra on February 15. Mr. Cyril Smith played Dohnanyi's Variations on a Nursery Song for piano and orchestra with the L.P.O. on February 8. These last concerts took place in the Royal Albert Hall.

LONDON SYMPHONY ORCHESTRA. At concerts given by the London Symphony Orchestra in the Cambridge Theatre, Mr. Richard Austin conducted on December 7 and on January 11. Mr. Cyril Smith played

Brahms's piano concerto No. 2 in B flat on December 14 and Dame Myra Hess played Beethoven's piano concerto No. 3 on January 11. At the Sunday Celebrity Concerts she played Brahms's piano concerto No. 1 in D minor on January 11; and on March 22 she played in concertos for two pianos by Bach and Mozart with Miss Irene Scharrer. Mr. Albert Sammons played Beethoven's violin concerto on March 1. In Wigmore Hall on March 7 this orchestra gave the first performance of a Fantasy for piano and orchestra on a Theme by Handel by Michael Tippett.

ROYAL CHORAL SOCIETY. This Society, conducted by Dr. Malcolm Sargent, gave a programme of carols in the Royal Albert Hall on December 20 (in which Mr. Léon Goossens assisted); a performance of "Messiah" on January 3 (in which Miss Ruth Naylor took part); and "The Dream of Gerontius" on February 28 (in which Mr. Williams Parsons was the bass soloist). Mr. Anthony Pini played Elgar's violoncello concerto at this concert.

BACH CHOIR. This choir, conducted by Dr. Reginald Jacques, gave a programme of sacred music in St. Martin in the Fields on December 20, singing Dvorák's Te Deum, Bach's motet "Sing ye to the Lord," and carols, accompanied by the Jacques String Orchestra. On March 22 a performance of Bach's St. Matthew Passion was given at the Royal Albert Hall, Dr. Jacques conducting. The soloists included Mr. Keith Falkner, Mr. Victor Harding, Dr. Thornton Lofthouse (continuo), and Dr. Osborne Peasgood (organ), with the Jacques Orchestra.

SOUTHWARK CATHEDRAL. A performance of Bach's St. Matthew Passion was given on March 21 under Dr. E. T. Cook. The soloists included Miss Grace Bodey, Mr. Victor Harding, Mr. William Parsons and Dr. Thornton Lofthouse.

NATIONAL GALLERY CONCERTS. The Whinyates String Quartet took part in the Mozart Festival week, playing on December 1 his quartets in E flat major (K. 428) and B flat major (K. 589), and the quintet for oboe and strings in F major (K. 370) with Miss Joy Boughton. Dame Myra Hess and Mr. Howard Ferguson played on December 2. Dame Myra Hess also played on January 29 (Miss Joy Boughton assisting) in a Beethoven programme; on February 18 in a Bach-Mozart programme; and on March 18 and 23, when the London Symphony Orchestra performed and Miss Gwendoline Mason also took part. Mr. Howard Ferguson, Mr. James Phillips and Miss Pauline Juler (clarinet) played in a Brahms programme on March 19. The Menges String Quartet played on December 3, 30, February 3, 24, and March 17. Mr. James Phillips took part in a Schubert programme on December 9; Mr. Arnold Goldsbrough (piano) and Mr. James Whitehead (violoncello) in a Handel-Purcell programme on December 11; Miss May Harrison played on December 15; Mr. Cecil Belcher on December 18; and Mr. Cyril Smith on December 19. The last-named gave recitals on January 12 and February 20. Vaughan Williams's Christmas Hymn was sung by the Fleet Street Choir on December 23. On February 11 Miss Ruth Naylor sang in a Mozart-Handel programme. Recitals were given by Mr. Lionel Tertis on January 2 and by Miss Jean Hamilton on January 5. Miss Olive Groves and Mr. George Baker gave a Gilbert-Sullivan Lecture Recital on January 8. Mr. Angus Morrison and Miss Thelma Reiss gave a joint programme on January 15, and the former gave a recital on March 20. The Kamaran Trio (Miss Kathleen Markwell, piano), played on January 21, when the first performance in London was given of Herbert Sumsion's sonata in C minor for violoncello and piano. The Classical Trio (which includes Miss Kathleen Long, piano, and Mr. James Whitehead, violoncello) gave a Brahms programme on January 26; Mr. Lance Dossor played on February 6; Mr. Frank Merrick on February 26; Miss Kathleen Long on March 3; Mr. Keith Falkner sang on March 24; and on March 27 a string quartet by Bliss was given its first performance.

SOCIETY OF WOMEN MUSICIANS. Concerts were given at 71 Grosvenor Street on December 13 when Miss Marion Brough and Miss Ruth Gipps were among those performing; the Rowena Franklin String Quartet played

in a programme of Russian Music on January 24; Mr. Frank Merrick was one of the soloists on February 21; a concert of Old Music with Old Instruments took place on March 21 with Miss Cicely Arnold (songs and spinet), Miss Edith Lake (viola da gamba), and Mr. E. Marshall Johnson (lute and viola d'amore). This Society gave a public concert in Wigmore Hall on March 28 at which Miss Kathleen Long was one of the artists. Among the items was "Lambert's Fireside" by Howells.

BOOSEY AND HAWKES CONCERTS. Second Series. These concerts were continued at the Wigmore Hall. On January 24 a string orchestra of students from the Royal College of Music, conducted by Sir Adrian Boult, played among other works Ireland's Concertino Pastorale for string orchestra. On February 28 the programme included a Sonata for violoncello and piano by Arthur Benjamin: "On Wenlock Edge," song cycle for tenor voice, string quartet and piano by Vaughan Williams (Philharmonic Piano Quartet and Miss Irene Richards 2nd violin); and Four Shakespeare Songs (first performance) by E. J. Moeran; on March 14 Mr. Franz Reizenstein played in his own sonatina for piano and oboe.

Miss Irene Kohler played at Cowdray Hall on January 17.

A concert of Old Music with Old Instruments was given at the Rudolf Steiner Hall on March 1 by Miss Cicely Arnold, Miss Edith Lake and Mr. E. Marshall Johnson. They have also given concerts at the Czecho-Slovak Institute and the Masonic School.

Miss Ruth Gipps (piano) and Miss Marion Brough (oboe) gave a joint recital, assisted by Mr. Léon Goossens, at St. Peter's Church Hall, N.W.3, on February 14.

Miss Jean Layton (violin) and Mr. Colin Ross (piano) took part in a concert at the Czecho-Slovak Institute on March 9 when they played a sonata by Mr. Ross. Among other items Miss Layton played a Norse Legend by Frank Bridge.

MILL HILL MUSIC CLUB. At St. Paul's Church Hall, Mill Hill, Mr. Trefor Jones sang on March 14; Miss Beatrice Harrison and Miss Margaret Harrison played on March 28.

CONCERTS FOR CHARITIES. Mr. Reginald Foort played the organ at the Royal Albert Hall on December 28 at a concert in aid of the King George's Fund for Sailors. On January 10 Sir Adrian Boult conducted massed bands at a Festival Concert at the Royal Albert Hall in aid of the War Organisations of the British Red Cross and Order of St. John of Jerusalem. Mr. Cyril Smith played in the Cambridge Theatre on January 4 at a concert in aid of the R.A.F. Benevolent Fund. Vaughan Williams's "The Lark Ascending" was performed at this concert. Mr. Leslie Heward conducted the London Philharmonic Orchestra at the London Coliseum at a concert in aid of the Five Arts Gift Fund for Comforts for the Red Army on March 22; and on the same date Mr. Colin Horsley (piano) assisted at a concert at Wigmore Hall in aid of Hospitality to members of the New Zealand Forces.

SADLERS WELLS BALLET: NEW THEATRE. On January 14 Mr. Constant Lambert's orchestral adaptation to "Comus" of music from Purcell's dramatic works was performed.

A series of five organ recitals, beginning January 14, was given by Dr. Osborne Peasgood in Westminster Abbey.

VARIOUS. Miss Grace Bodey sang in the Christmas Oratorio at the Archway Central Hall, Highgate, on December 20. Mr. Parry Jones and Mr. George Baker took part in "Messiah" with the Goldsmiths' Choral Union at Orpheim, Golders Green, on January 14. Miss Olive Groves sang in "Hiawatha" with the Archway Choral Society, Central Hall, Highgate, on March 7. Offenbach's "Tales of Hoffman" was produced at the Strand Theatre on March 2, beginning with a charity matinée performance in aid of King George's Fund for Sailors; Miss Ruth Naylor took the part of Antonia. Mr. Parry Jones sang in "Messiah" at Streatham Hill Theatre on March 29.

PROVINCES

BEDFORD. On November 27 Miss Marie Wilson played in Holst's Fugal Concerto. Vaughan Williams's "London" symphony was played by the B.B.C. Orchestra, conducted by Sir Adrian Boult, on February 1.

BIRMINGHAM. Sir Adrian Boult, Mr. Leslie Heward, Mr. Constant Lambert and Dr. W. K. Stanton have been among the conductors of the Sunday Concerts given by the City Orchestra. On October 12 Professor Hely-Hutchinson played Mozart's pianoforte concerto in E flat; on November 2 Miss Vera Canning played Dvorák's violoncello concerto. On November 15 Professor Hely-Hutchinson played Shostakovich's piano concerto; Holst's "Beni Mora" was given on December 14; on January 11 Elgar's violin concerto was played by Mr. Albert Sammons; on January 18 Miss Kathleen Long played Beethoven's 3rd pianoforte concerto and on February 15 Mr. Kendal Taylor played Rachmaninoff's 1st pianoforte concerto. At the second of the series of concerts given by the University Musical Society Professor Hely-Hutchinson gave a pianoforte recital; at the third, Somervell's "Maud" cycle was sung and the programmes of other concerts included Vaughan Williams's viola suite and Ireland's 2nd violin sonata. Ireland's new pianoforte work "Sarnia" was played at a recital for the Ridgdowne Music Club.

BOURNEMOUTH. The programmes of the Wessex Philharmonic Orchestra (conductor, Mr. Reginald Goodall) at St. Peter's Hall have included the following:—A sonata recital on January 7 by Miss Eileen Joyce and Mr. Albert Sammons; on January 26 Dr. Jacques conducted a concert of works by Brahms; on February 2 the complete cycle of Britten's "Les Illuminations" was given; on February 16 Miss Irene Kohler played Rachmaninoff's pianoforte concerto in D minor; on February 23 Mr. James Whitehead took part in Brahms's double concerto for violin and violoncello. On March 14 and 15 Dr. Jacques conducted performances of Bach's B minor mass.

BRIGHTON. At the Frank Bridge Society's chamber concert on October 4, Bridge's Fantasy in F sharp minor for string quartet was played; and on January 31 Vaughan Williams's "The Lark Ascending" and Mozart's violin concerto in A were played by Miss Isolde Menges.

BRISTOL. Ireland's pianoforte sonata in D was played at a concert of the Bristol Music Club.

BROMLEY. Mr. Kendall Taylor played Liszt's pianoforte concerto in E flat, Dr. W. H. Reed conducting, at a concert given by the Bromley and Chislehurst Orchestra on February 7. This Orchestra also gave a concert on March 14, when Stanford's "Songs of the Sea" were performed.

CAMBRIDGE. On October 22 Patrick Hadley's "Mariana" was played by the B.B.C. Orchestra; Bliss's "Introduction and Allegro" and his "Colour Symphony" were given on December 17, and at the same concert Mr. Frederick Riddle played Walton's viola concerto. The programme of the Philharmonic Society's concert on January 15 included Bliss's "Lie strewn the white flocks" and four of Vaughan Williams's "Choral Songs to be sung in time of war." On March 10, Mr. Roderick Lloyd took the part of the Orator in a performance of the "Magic Flute" by the Sadlers Wells Opera Company.

CHELMSFORD. Mr. William Parsons was the bass soloist in a recent performance of "Messiah" given by combined choirs of the Essex Musical Association.

CHELTENHAM. The "Hiawatha" trilogy was given at the Town Hall in November, Mr. William Parsons being one of the soloists.

CRAWLEY. Mrs. Norris (Evelyn Seth-Smith) is in charge of a Y.M.C.A. Entertainment Van, and gives two and three concerts a day to outlying and lonely units in Sussex and Surrey. She writes: "We carry a miniature piano, gramophone, amplifier, microphone and library. Many celebrated artists have now performed for us and the concerts are tremendously appreciated. We are amazed how *really* classic-minded the majority of our hearers are."

CROYDON. On February 14, Dr. W. H. Reed conducted a service of music given by the Croydon Symphony Orchestra in the Parish Church.

DERBY. Performers at a series of organ recitals in the cathedral have included Mr. Reginald Goss Custard, Lady Jeans and Dr. W. H. Harris.

DUBLIN. Parry's "Wanderer" Toccata and Fugue was played at an organ recital by Mr. F. J. Swanton in St. Stephen's Church.

EDINBURGH. At the Reid concert on October 25, Professor Newman conducted and Dame Myra Hess played Beethoven's 4th pianoforte concerto. On November 8 Butterworth's "A Shropshire Lad" was given, and on December 13 Miss Mona Benson sang Bach's cantata "Geist und Seele," with the Edinburgh Bach Choir. A work recently sung in Edinburgh, accompanied by a string orchestra, was Vaughan Williams's "Lord Thou hast been our Refuge."

GLASGOW.—MacCunn's "Land of the mountain and the flood" was given at a combined Polish and Scottish concert on November 20. On December 13 the Glasgow Choral Union sang Ireland's "These things shall be."

GUILDFORD. Nicholas Gatty's Chorale for two trumpets and strings was played at one of the Guildford Orchestral Subscription Concerts. On February 28 Mr. Claud Powell conducted a performance of Stanford's Symphony in F.

HEREFORD. Mr. Victor Harding was the bass soloist in a performance of "The Creation" in Hereford Cathedral on November 20.

HIGH WYCOMBE. The following partsongs, "Summer" by Bainton, "Sister awake" by Thomas Armstrong, and "The song of shadows" by Armstrong Gibbs were sung at a concert given by the Madrigal Society.

HUDDERSFIELD. Dr. Malcolm Sargent conducted a performance of "The Dream of Gerontius" on October 18.

LEAMINGTON. The Spa Orchestra and Bach Choir included in one of their programmes Vaughan Williams's "Fantasia on Greensleeves," Holst's Psalm "Lord Who hast made us" and Dyson's "Three Songs of Courage." Mr. Trefer Jones was a soloist in a Bach Cantata at the same concert.

LIVERPOOL. On December 6 Dr. Malcolm Sargent conducted the Philharmonic Society in the first performance in Liverpool of Bliss's "Morning Heroes."

MANCHESTER. At the Hallé concert on November 9 Mr. Frank Merrick played Falla's "Night in the Gardens of Spain." These concerts were conducted during December by Sir Adrian Boult, Dr. Malcolm Sargent and Mr. Constant Lambert, the last-named conducting his own "Horoscope" on December 14. Mr. Cyril Smith played Brahms's 2nd concerto for piano on January 3, Dr. Malcolm Sargent conducting; on January 25 Mr. Leslie Heward conducted and Mr. Albert Sammons played Elgar's violin concerto. Bliss's pianoforte concerto was played on February 15. On January 30 Bridge's Suite for strings was played by the Women's String Orchestra.

NORWICH. Holst's "St. Paul's Suite" was played by the Chamber Orchestra on December 13.

NOTTINGHAM. At a performance by the Nottingham Philharmonic Society of "The Dream of Gerontius" on November 8, conducted by Sir Adrian Boult, the soloists included Mr. Parry Jones and Mr. Victor Harding. The Nottingham Music Club opened its season with a recital by Mr. Léon Goossens. Sir Adrian Boult conducted a concert by the London Philharmonic Orchestra on December 30 and one by the B.B.C. Orchestra on January 3.

OXFORD. Oxford has been full of varied musical activity. Dame Myra Hess and Miss Ruth Naylor took part in the first of three war-time concerts, the programme consisting of Italian music of the 17th and 18th centuries. On October 23 Vaughan Williams's Symphony in F minor was played by the London Symphony Orchestra and Mr. Cyril Smith played Rachmaninoff's Rhapsody on a Theme by Paganini. Mr. Sydney Beer conducted the London Philharmonic Orchestra on October 28 in a concert

of Russian music during the "Help for Russia" week. On December 3 Miss Irene Kohler played works by Prokofiev and joined Mr. Watson Forbes in Bliss's viola sonata. On December 6 the Oxford Harmonic Society and the Jacques String Orchestra gave a performance of Mozart's Requiem, Mr. Victor Harding being one of the singers. Dr. Thomas Armstrong played Handel's organ concerto in B flat with the Oxford String Players on December 14, and on December 18 the Oxford Chamber Orchestra played works by Ireland and Britten. On January 9 this orchestra played Rowley's pianoforte concerto with the composer. Britten's "Simple Symphony" and a work by Ireland. Miss Kathleen Long gave a concert with the Jacques String Orchestra, and Purcell's "King Arthur" was rehearsed by Dr. Armstrong. On January 27 the London-Belgian quartet played Bridge's Fantasy Quartet.

PETERSFIELD. The Petersfield Orchestra, conducted by Miss Kathleen Merritt, gave a concert on November 12 at which Mr. William Parsons was the solo singer; and at a concert on February 7 Miss Sybil Eaton was the solo violinist. The latter concert was devoted to works by Mozart.

READING. Frank Bridge's "Three Idylls" and Vaughan Williams's "On Wenlock Edge" were given at a concert of British music in the autumn. Britten's "Simple Symphony" was played by the Boyd Neel Orchestra at their concert in the Palace Theatre. On February 21 a performance of Bach's B minor Mass was given by the University Choral Society conducted by Dr. Thornton Lofthouse. Among the soloists were Miss Grace Bodey and Mr. William Parsons. Dr. Osborne Peasgood was at the organ.

REDHILL. Dr. W. H. Reed conducted at a concert given by the Redhill Society of Instrumentalists of which Mr. Geoffrey Tankard is the president. The programme included Vaughan Williams's "Norfolk Rhapsody."

SALISBURY. Mr. Frank Merrick has been made conductor of the Salisbury Orchestral Society in the absence on military service of its present conductor.

SHEFFIELD. At the Sheffield Philharmonic Society's concert on November 1 the Hallé Orchestra was conducted by Dr. Malcolm Sargent.

TAUNTON. On February 21 Miss Imogen Holst conducted an informal rehearsal of Bach's Cantata "Rise, O Soul." This is on the same lines as the rehearsal of madrigals mentioned in the last number of the MAGAZINE, its aim being to gather in all who can sing and read at sight.

TORQUAY. Parry's "My Soul there is a Country," and Vaughan Williams's "Toward the unknown Region," were sung by a special choir in St. John's Church, Torquay.

TUNBRIDGE WELLS. Mr. Cyril Smith played Rachmaninoff's 2nd pianoforte concerto with the Tunbridge Wells Symphony Orchestra on December 7.

WINCHESTER. Dr. Harold Rhodes was the pianist in a performance of chamber music given in the Retro-choir of the Cathedral on February 12 in aid of the Red Cross Prisoners of War Fund.

WREXHAM. Mr. Walter Glynne sang the tenor solos in Handel's "Samson" at a performance given by the Broughton and District Choral Society on December 7.

YORK. Robin Milford's Suite for oboe and strings was played by Miss Iris Lemare's York Chamber Orchestra last year. Mr. L. M. Saunders was the flautist in Bach's Suite for flute and strings played at her concert on November 30, and at a concert given on December 28 the programme included Holst's "Lullay my liking" and "This have I done for my true love," and Howells's "O spotless rose."

Miss Nora Gruhn gave a recital at Newcastle at the end of February.

Miss Jean Norris gave recitals in Oxford Town Hall on November 8 and Bath Assembly Rooms on November 19. She played for C.E.M.A. with Mr. John McKenna at Layton Town Hall on October 5; twice for the Duchess of Northumberland to the A.T.S.; and gave a recital for Mr. Julius Harrison at Malvern College on December 6.

Miss Audrey Piggott played in the New English Trio (Miss Gwynneth Trotter, Miss Audrey Piggott and Miss Dorothea Aspinall) on August 11 when their programme included Bax's sonatina for violoncello and piano; September 9 to 11 she gave concerts at Ashbourne, Chisledon and Swindon with Mr. Herbert Sumsion; from September 25 to 27 Miss Piggott gave concerts at Bloxham, Deddington and Charlbury (Oxon) with Miss Mabel Ritchie and Dr. Andrew (New College). From October 9 to 11 she gave concerts in Herefordshire and Worcestershire with Miss Mary Lake and Mr. Michael Mullinar; from October 27 to November 1 at Bideford, Ilfracombe, Lynmouth, Combe Martin and Torrington (N. Devon). On November 11 the New English Trio gave a concert at Swarthmore Settlement, Plymouth, Miss Renée Sweetland deputising for Miss Aspinall. On November 12 and 13 Miss Piggott gave concerts to L.C.C. Schools in Camborne and Redruth, and a recital on November 22 at St. Andrew's Church, Paignton.

Old Music with Old Instruments. This group of artists has again done varied work during the past few months. Besides giving concerts in London it has performed at Exeter (University and schools), at Taunton (Queen's College and other schools) and also at Tottenham and St. Albans. The gamba on which Miss Edith Lake plays at these concerts is lent by the Royal College of Music.

MUSIC IN PUBLIC SCHOOLS

BLUNDELL'S. Walthew's "Sonata da Camera" was performed at a concert-lecture given in the school by the Music Club.

CRANLEIGH. (Mr. B. G. Allchin). At a school concert Vaughan Williams's choral song "England my England" and partsongs by Vaughan Williams, Holst and Stanford figured in the programme. Sir George Dyson adjudicated at the house music competition.

ETON COLLEGE. (Dr. H. G. Ley). Among recent musical doings a two-piano recital was given by the Misses Joan and Valerie Trimble, and the School performed Mozart's "Requiem" under the direction of Dr. Henry Ley.

OUNCLE. (Mr. J. A. Tatam). Mr. William Parsons sang in a performance of Handel's "Saul," and a concert by the London Philharmonic Orchestra was conducted by Dr. Malcolm Sargent.

REPTON. The school concert took the form of a Vaughan Williams programme which included "Let us now praise famous men," "Fantasia on Christmas Carols," "In Windsor Forest," "Fantasia on Green-sleeves" and dances from the Charterhouse Suite.

WELLINGTON COLLEGE. (Mr. Maurice Allen). On March 1 a concert was given by the Wessex Philharmonic Orchestra conducted by Mr. Reginald Goodall. The soloists included Mr. John Snowden, who played Kraft's violoncello concerto, and Mr. Ronald Timberley who played Rachmaninoff's pianoforte concerto in C minor. Mr. Maurice Allen conducted these latter items.

ABROAD

LISBON. The Portuguese conductor Senor De Freitas Branco is an enthusiast for British music. It was he who gave the first world-performance of Gordon Jacob's Suite of pieces by William Byrd. The programme of a concert given by him in Lisbon on November 27 included this Suite, Ireland's "London" Overture, Holst's "Jupiter" (Planets) and Vaughan Williams's "Antiphon" from Five Mystical Songs.

GRAMOPHONE RECORDS

HIS MASTER'S VOICE. Capriol Suite, by Warlock, played by Constant Lambert, with String Orchestra: C 2904. "On hearing the first cuckoo in spring," by Delius, played by Constant Lambert and London Philharmonic Orchestra: B 8819. "Linden Lea," by Vaughan Williams, sung

by John McCormack: DA 1791. Elgar's Enigma Variations, played by Sir Adrian Boult and B.B.C. Symphony Orchestra: DB 2800-2. Valse Triste ("Kuolema"), by Sibelius: DB 3318; Pictures at an Exhibition, by Moussorgsky: DB 5827-30; Carnival of the Animals by Saint-Saëns: DB 5942-44; Hungarian Rhapsody No. 2 by Liszt: DB 3086; Clair de Lune, by Debussy: DA 1631; Blue Danube Waltz and Tales from the Vienna Woods, by J. Strauss: DB 3821; all played by Stokowski and The Philadelphia Orchestra. Grieg's Piano Concerto, played by Moiseiwitsch with the Hallé Orchestra under Mr. Leslie Heward: C 3264-7. Tchaikovsky's second or "Little Russian" symphony played by the Cincinnati Orchestra under Eugene Goossens: DB 5938-41. Walton's Violin Concerto, played by Heifetz and Cincinnati Orchestra under Eugene Goossens: DB 5933-5. Dame Myra Hess in Bach's "Jesu Joy of Man's Desiring," and Scarlatti's Sonata in G major: B 9035; and with the City of Birmingham Orchestra, César Franck's Variations Symphoniques: C 3237-8. Fantasia on Sea Shanties, played by the London Symphony Orchestra under Dr. Malcolm Sargent: C 2452.

COLUMBIA. Mendelssohn's "Hebrides" Overture and Rossini's Overture to the Barber of Seville, by the Hallé Orchestra under Dr. Malcolm Sargent. Nocturne by Dvorák, by the Hallé Orchestra under Mr. Leslie Heward. Eight Sea Shanties sung by the Georgian Singers under Mr. Leslie Woodgate.

DECCA. Charles Wood's "Music when soft voices die," sung by T. B. Lawrence's Fleet Street Choir.

BIRTH

CANNELL. On December 19, 1941, to Miriam (*nee* Cranswick), wife of Flight Lieut. R. S. Cannell, twin daughters. Address: 49 Arthur Street, Penrith, Cumberland.

MARRIAGES

REIS—SKUFFHAM. On August 3, 1940, Stuart Reis to M. Skuffham.

RENSHAW—POPKIN. On February 25, 1942, C. M. B. Renshaw to Isabel B. Popkin.

HERNOULD—O'NEILL. On March 7, 1942, at Barnes Methodist Church, Charles John Hernould to Norah O'Neill.

BAKER—GIPPS. George Baker (on service with R.A.F.) to Ruth Gipps.

DEATH

We record with deep regret the death on January 16, 1942, of His Royal Highness the Duke of Connaught, K.G., Vice-President of the Royal College of Music.

GREENBAUM. On May 13, at Bedford, Hyam Greenbaum, formerly the B.B.C.'s Television Music Director. An obituary notice will appear in the next number of the Magazine.

ON ACTIVE SERVICE

Just as this Magazine is going to Press comes the sad news that J. R. M. Smith, organist of Hong Kong Cathedral, and formerly Director of Music at Burton, is reported killed.

Also that Pilot Officer Alan Bartlett, R.A.F., was killed on active service in May.

Obituary notices will appear in the next number.

MISSING

EAST. Missing, at Singapore, Dennis East.

OBITUARY

ISABEL CROWDY, O.B.E.

25TH JULY, 1941

When in July last year I sent the programme of our Annual Re-union to Isabel Crowdy, then ill in Scotland, I did not realise that never again would she be with us there. (She so loved those evenings). She died on 25th July.

The year before we had admired the garden, and contrasted it with the dreary waste which greeted our eyes in September, 1899, when she and I shared with Lady Olga Montagh, our first pianoforte lesson with Mr. Frederick Cliffe.

Isabel took violin as second study with Mr. Haydn Inwards, and I think she was in Sir Walter Parratt's class for Theory. She took her A.R.C.M. in 1903 for teaching and specialised for a while at accompanying, but all her life she enjoyed ensemble and orchestral playing as much, or more. Those qualities which made her so sound in harmony and counterpoint, so reliable in ensemble, so resourceful and alert in accompanying, and so capable of taking the initiative or of gently supporting and subordinating her own personality—those qualities were later to make her the pioneer who rendered such service to her country.

She taught for a while, but social service called her. In 1910 she joined the Red Cross, Westminster Detachment, where she met Mrs. (now Dame Katharine) Furse, whose quartermaster she became in V.A.D. 128 London (Paddington Detachment).

In 1914 she went to France with the 1st unit and was known as Crowdy I (her three sisters were also serving in the V.A.D's.).

She was mentioned in Despatches in 1916 and the following year was transferred to the W.R.N.S. as Assistant Director of Training and Inspection. Demobilised in 1919 she became secretary of the Benevolent Fund for the Services and their Chairman for three years. She had received the O.B.E. in 1918. She was general secretary of the Society for the Overseas Settlement of British Women for three years, and later Sir Henry Lunn's representative in Switzerland. After that she was Relieving Secretary to the Charity Organisation Society which she left to join Sir Philip Game's staff as Secretary when he was made Governor of New South Wales.

After three years in Australia she returned to London to be appointed Information Officer to the Orient Line, where she remained till ill-health compelled her to resign at the end of 1940. She had endowed that new post with a significance it is difficult to exaggerate now, for she had been the ideal liaison officer between England and Australia and music was constantly the golden string by which her contacts were made or held.

She loved helping the young, and they invariably appreciated her quiet gaiety and serene faith, and one somehow feels that the words of an ancient Chinese poet are in her case peculiarly apt.

"You have suddenly healed the pain of a traveller's heart,
And moved his brush to write a new song."

P.C.

MADAME LOUISE OUDIN

6TH NOVEMBER, 1941

I have been asked to write a few lines about my dear old friend and teacher, Madame Louise Oudin. I only knew her from the time when I became her pupil at the Royal College of Music, but I know that as a young girl—Louise Parker—she trained for the operatic stage and it was in 1886, in New York, that she appeared as "Joséphine" in an English version of Victor Roger's "*Joséphine vendue par ses soeurs*." It so happened that a young tenor was also making his debut in the same production. He was that exquisite artist Eugène Oudin. He and Louise Parker were married in Detroit on December 4th, 1886, and later they settled in England. Soon after her marriage Madame Oudin retired from the stage but often appeared as a concert singer with her husband. Following his sudden death in 1894, Madame Oudin became a teacher of singing,

and from 1895 to 1925 was well-known in this capacity. During a number of these years she was on the staff of the Royal College of Music.

Her lessons were a mixture of intense interest and a good deal of terror to her pupils, as she had an extremely high standard and great sensitiveness, and the feeling of responsibility which she had for our voices and her anxiety lest we should strain them, sometimes led to explosions!

She had a very warm heart and was most generous with extra lessons, and the devotion between herself and her family was intense.

Her only son, a delightful boy, was killed in the last War, her younger daughter only is left.

I shall always be grateful to her for much kindness and for her enthusiastic help in promoting my love for and study of Bach.

Among her pupils were Lady Patricia Ramsay and Cicely Courtneidge.

M. de L'E.S.

CECIL FORSYTH

The news of the recent death, in New York, of Cecil Forsyth, will bring sorrow to his many friends*and colleagues, especially to those who were his fellow-students in the College in the late nineties. He was not only an accomplished composer and viola player (he played for many years in the Queen's Hall Orchestra) but he was one of the most prominent musical authors of our time. His "Music and Nationalism: a study of English Opera," published by Macmillan in 1911, expounded some remarkable theories, and was a brilliant literary achievement. Still more noteworthy was his monumental treatise on "Orchestration," which remains to-day, perhaps, the most complete study of this subject existing in any language. He also collaborated successfully with Sir Charles Stanford (whose pupil he had been) in a picturesque "History of Music," which was published in America in 1916.

As a composer Forsyth is chiefly remembered for his Viola Concerto. He experimented in many forms, and amongst his more ambitious works was a large-scale opera, "Cinderella," which unfortunately never saw the light on the stage.

A graduate of Edinburgh University, and a fine classical scholar, Forsyth had been a schoolmaster before, somewhat late in life, he took up music as a profession. It is remarkable how quickly he acquired proficiency in this new sphere. It is not too much to say that he was regarded as a unique authority on music by all of his contemporaries, and even his elders, many of whom frequently sought his advice on technical matters. Amongst those who from time to time sat at his feet were Vaughan Williams, John Ireland and Frank Bridge. He was gifted with almost uncanny critical powers, and his criticisms inspired confidence, for they were always helpful and constructive.

When, several years ago, a series of bitter disappointments led Forsyth to leave this country and seek his fortunes in America, his loss was keenly felt by all his associates. There were many who deplored the fact that we in England could allow such a distinguished native musician to leave these shores permanently.

But though we whispered together about a prophet in his own country he was soon engaged in the uphill task of seeking a new career. He did not altogether lose touch with his old friends—but, alas, he never returned to them, and they were left with the uncomfortable feeling that Americans had not quite realised how great a musical force had come into their midst. Forsyth's last years were, to say the least, disappointing ones for him and for us:—

"For of all sad words of tongue or pen,
The saddest are these: 'It might have been'."

T.F.D.

ANNIE GRAHAM

15TH FEBRUARY, 1942

To all who knew Miss Annie Graham the news that she had passed on-ward in February brought a heavy sense of loss. She was a woman who, once seen, was never forgotten, because of the fineness of character that

shone from her like a light—a light of which she, in her modesty, was totally unaware. Possessing many gifts of mind and soul, she used them without stint in the service of other people, never let her right hand know what her left hand did, shouldered every duty and responsibility gladly, not sadly, and all with such courage as that of those in the "Song of Honour" who could "face a hopeless hill with sparking and delight." Small wonder that when, on a bitter February day, her sad funeral procession wound through the streets of St. Andrews, even the shopkeepers came out to stand with bare heads bowed.

From earliest years Annie Graham had belonged to the inner world of Art. Her father was Peter Graham, the famous Scottish painter; her mother had a finely perceptive mind; music was much loved and practised in the large family of children. No less than three of the sisters became pupils at the Royal College of Music and made honourable places for themselves in an exceptionally gifted group of students. Annie was the violinist in the Graham family. She studied under Mr. Holmes (then principal violin professor), took singing as her second study under Miss Mayfield, harmony and counterpoint under Dr. Read and Dr. Gladstone, and her choral class (which she loved) under Sir Walter Parratt. Unfortunately her health could not stand the strain of College work, and she left after two and a half years. The remainder of her life was passed at home in St. Andrews. There her musical work developed with ever-growing scope and usefulness. Whatever she did, she flung herself into it with enthusiasm and thoroughness. When she became violin mistress at St. Katharine's School she quickly showed the born teacher's gifts. As one who knew her well said "She just loved teaching and was especially enthralled by the problems presented by stupid children. She felt it was her job (a sort of glorified puzzle) to get inside a child's mind to find out what puzzled it and put it right."

Ensemble playing was to her a special delight and she played regularly with many friends. But her biggest work was in connection with the St. Andrew's Musical Association. For many years she was its secretary, led its orchestra, and was one of the most vital forces in making the Association a great force in the artistic life of St. Andrews. Perhaps nothing gives a better understanding of the grand quality of her work than the fact that at the Musical Association's first concert after her death every one of the members came and put their very best work into it to honour her memory. What a tribute to a great-hearted leader and most lovable woman!

M.M.S.

ALFRED HOBDAY

23RD FEBRUARY, 1942

The news of Alfred Hobday's death came as a shock to his many friends and admirers, and perhaps especially so to Collegians, since he was connected with College not only through his own music, and through his brother and sisters, but by his happy marriage in 1895 with his fellow student, the well-known pianist, Ethel Sharpe, who more recently has played under her married name of Ethel Hobday.

Born in 1870, he won an open scholarship at the R.C.M. for violin in 1886. There his subjects were violin and viola under Henry Holmes, piano under Herbert Sharpe, organ under Dr. Gladstone, and Theory under Sir Frederick Bridge. He soon specialised however as a viola player and it was in that capacity he became such a familiar figure on London concert platforms—and in fact all over the country.

Alfred Hobday was one of the last of those few instrumentalists who linked-up the older generation with the younger one. He played many times with Joachim. People who can recall those performances have said since that Mr. Hobday, in his art, had acquired and handed on something of the poise and dignity which marked Joachim's own playing and which were so characteristic of the great Schumann-Brahms-Joachim tradition. But Alfred Hobday was equally versed in other schools of music. He took part in the first performances in England of Fauré's two quartets, with the composer himself as the pianist, and Elgar, who wrote many little viola solos in his orchestral works, nicknamed him the "Prima-Donna."

Alfred Hobday's orchestral experience was immense. He led the violas at the Royal Opera, Covent Garden, from 1900 to 1934; for many years he was principal viola in the London Symphony Orchestra and played under Richter, Nikisch, and most of the other visiting continental conductors of the last fifty years. Besides all this work he was an examiner for the Associated Board of the R.A.M. and R.C.M., and went to South Africa three times in this capacity.

I knew of nobody more knowledgeable in Chamber music, orchestral and operatic tradition, and he was always able to give one first-class advice. Although he and Mrs. Hobday were both professional musicians none of their three children took up music as a career, in spite of each of them showing early promise.

It seems tragic indeed that Alfred Hobday, who was perfectly fit and had only recently retired from playing the viola, should have met with such an unusual accident. He was knocked down by soldiers whilst walking on the pavement close to his home and received a fracture of the thigh from which he never recovered.

A.S.

HYLDA MAY BELLRINGER

22ND MARCH, 1942

Hylda May Bellringer (née Padfield), wife of Francis Bellringer, passed onward at Porlock, Somerset, on March 22, leaving the memory of a beautiful character and of fine work faithfully done. During her student days at the R.C.M. she was a pupil of Gustav Holst and Harold Samuel and the authorities had a high opinion of her abilities and compositions. In 1922 Sir Hugh Allen sent her to Cheltenham College, where she was a member of the teaching staff until she and Mr. Bellringer were married in 1928. After that she helped in the Junior School of Trent College, Long Eaton, where Mr. Bellringer is the Director of Music, and she played viola in the School Orchestra. At the outbreak of War, her husband sent her to Porlock on account of illness, and there she founded a choral society and orchestra. At the time when her long illness ended with death they were working at Parry's "Blest Pair of Sirens." The touching address given by the Rev. J. C. J. Pavey at a private Communion Service in Porlock Church on March 25, showed the quite exceptional impression she made on people and the love and respect they had for her. He said "To be in her presence was to feel you were nearer to God. To talk with her and see her face shine with joy—to hear no word of complaint—to feel the other worldliness you were privileged to share for a time, was to send one back to one's ordinary life better for the contact."

CLEMENT MICHAEL SPURLING

1ST APRIL, 1942

The passing of C. M. Spurling has marked the close of a notable achievement in school music; and yet, in a sense, the achievement is but the beginning of a movement which is bound to affect more and more the development of music in schools. The position of music in the school curriculum has "suffered a change" during the last 30 years or so, and perhaps the change is nowhere more apparent than in the current regard for the purpose and value of music as a humanising influence. The musical boy has always been given scope, but until recent years there was little to interest and attract those other boys towards a first-hand acquaintance with great choral works. Spurling's work at Oundle, spread over 45 years, showed what can be done in this direction.

At the time of his appointment to the Parish Church and School at Oundle the School numbered less than 100 boys, but even in those early days his motto was "that every boy should be able to sing somehow and something." Encouraged by two understanding headmasters this ideal was constantly applied in all corporate aspects of musical life in school, and revealed itself in striking form when the whole school non-choir as well as choir—performed Handel's Messiah and the B minor Mass soon after the last war. Succeeding generations of boys there have had their enthusiasm kindled by contact with these and many other choral works, of which several have been broadcast from time to time.

Pioneering work in any sphere always calls for intense devotion and unswerving purpose, qualities which Spurling's work possessed abundantly. The first tentative efforts might well have daunted anyone less persistent, but once determined he persevered strongly to the end and experienced in full measure the appreciation of colleagues and pupils on all sides. On retiring from Oundle in 1936, the Archbishop of Canterbury conferred on him the Mus. Doc. degree. Since then he had been beset with poor health, and his death at Mayfield, Sussex, was not unexpected.

J.A.T.

ETHEL HENRY BIRD

16TH APRIL, 1942

Charlotte Ethel—or as she preferred to be called "Ethel Henry Bird"—was never a Collegian in the sense that she was ever a pupil at the College or a member of the teaching staff. But her links with the R.C.M. were many and her love for it so warm that she could not have been more whole-heartedly a Collegian had she spent many years there. When she was made an honorary member of the R.C.M. Union not long ago, this tangible connection with the beloved place gave her one of the greatest pleasures of her life.

Her father, the late Mr. Henry Bird, had been on the College teaching staff. He was the finest accompanist of his day, and, through his work at the Monday and Saturday "Pops," became the friend of all the famous artists from Joachim onwards who appeared at these concerts. From him Ethel Henry inherited her musical gifts, which were considerable, and through him she came into touch with the choicest music and finest musicians of the day. She, in turn, was devoted to him.

The father and daughter were charming and sought-after guests at musical parties given in London about the turn of the century. Socially they were at ease, with the art of putting other people at ease, bright, quaintly witty in their conversation, truly cultivated in mind. Musically they made a delightful pair. Ethel Henry had a pretty voice which had been trained by Marchesi. When she sang, accompanied by her father, the result was an ensemble perfect in taste and sympathy.

Unfortunately her career as a singer was cut short, for after nursing her mother through a long illness, Ethel Henry lost her voice completely from the strain.

Music, however, was not her only subject. As a young girl she had been a student at Lady Margaret Hall, Oxford, and later she spent some time abroad perfecting herself in languages. Her French was particularly good, her German excellent, and she specialised in Provençal.

I think I am right in saying she worked as a censor during the last War. She was certainly accepted for similar work in this one but illness prevented her from taking it up.

Between the two Wars she developed a career for herself as a secretary to musicians, and sorely will she be missed by those for whom she worked. She often helped in the R.C.M. Union office—especially at very busy times—when her clear head and swift capacities for work were invaluable. Frequently, too, she assisted Mrs. Gotch with the costumes and make-up for the performances in the Parry Opera Theatre. Among other activities she did a lot of work for her aunt, Dame Mary Scharlieb; was secretary of the Brabazon Society; ran concerts for some years at the Maudsley Hospital; and was devotedly interested and helpful in the work carried on by Father Andrew, of the Society of the Divine Compassion, in the poor parish of Plaistowe.

Her friendships covered a wide circle; her counsel was sought by many. The late Miss Lilian Baylis, of the Old Vic, loved and admired her. But that was no wonder; everyone who knew Ethel Henry Bird became her friend. Her courage was indomitable, her gaiety unquenchable because they were founded on a faith such as that which upheld St. Francis of Assisi. Her sympathy, especially with young people, was vital: her kindnesses were uncounted, save by God.

M.M.S.

REVIEWS

BOOKS

WALTER PARRATT: MASTER OF THE MUSIC. By Donald F. Tovey and Geoffrey Parratt. Oxford University Press. 8/6 net.

The unfortunate delay in the publication of the *Life of Sir Walter Parratt* may not prove to be a disadvantage. In the minds of his contemporaries and his friends, fellow professors and pupils, the memory of Sir Walter's forceful personality will remain for ever vivid. No biography is necessary to recall that lithe, energetic and dominating figure which exerted so powerful an influence on the musical life of this country for so many years—an influence which, we are glad to say, remains alive to-day through the devotion of his many pupils who now hold important posts up and down the country.

But the younger generation have not had this privilege of personal contact. They know, by hearsay, that he was a great organist and a remarkably successful teacher—that as organist of St. George's, Windsor, he was brought into close contact with Royalty and music at the Court—that he excelled as a chess player and performed remarkable feats of memory by playing several games of chess simultaneously blindfolded and beating all his opponents—but they know little of the man himself.

The belated publication of this life will, we hope, be an inspiring revelation to a younger generation of a life devoted to the highest ideals of Art.

The purpose of a biography is to reveal the man—to recreate the episodes of a life (large and small) which form the character and personality of an individual, and to co-ordinate the influences which play so important a part in the development of a successful career. The young student of to-day will find much in this short and readable book which will inspire him, for it tells of one who had a high sense of duty towards his Art—who constantly practised perfection of technique, purity of style and, above all, a broad vision of life.

It was originally intended that Sir Donald Tovey should write the complete book, but unfortunately only the two opening chapters were completed before his death. These give a brilliant, if somewhat lengthy, account of musical conditions in the early years of Parratt's life. The later chapters have been faithfully written by his devoted son, Geoffrey.

Although, in some cases, he has given undue prominence to some aspects of his father's career which are not of major interest to the world at large, he has, with the help of recollections of some old pupils, given a very just estimate of a distinguished and brilliant life; and has produced a book which is of fascinating interest—especially to all who inherit Sir Walter's devotion to the Royal College of Music.

H.E.D.

THE STEP BY STEP SIGHT READER. By Albert Howe. Book I, Infants; Book II, Junior; Book III, Senior. W. Paxton & Co., Ltd. Paper, 5d. each.

In the infants' book the author advocates a thorough grounding in Sol-fa notation beginning with d.r.m. and expanding "scalewise." Staff notation is introduced with d.r.m. in E flat major, but the author apparently does not consider explanation of either the key signature or time signature at all necessary until Book III is reached, although both these are used in the first exercise of Book I. Book III presumably for children under fourteen years of age, contains many examples from the classics, some with English work.

Surely for such a standard of proficiency in sight-reading to be attained at so tender an age, considerably more time would have to be devoted to the study of music than is now possible in the average school!

FREDA DINN.

FULL ORCHESTRA. By Frank Howes. Secker and Warburg.
6/- net.

Here is a book which should find a wide public. To quote the publisher's note it is "intended for that large and still increasing number of intelligent enthusiasts who frequent orchestral concerts, buy orchestral records and follow the activities of the world's great orchestras brought to their firesides by radio." It is crowded with facts and not devoid of engaging fancies: it combines a great deal of useful technical information with some lively excursions into comparative criticism. Beginning with a concise historical survey of orchestral concerts in England (especially in London) it passes on to discuss the evolution of instruments and to consider severally (and in some detail) the component parts of the orchestra as we know it to-day. The major part of the volume, however, is devoted to a discussion on the progress of symphonic form and the methods of the greatest writers of symphonies and concertos of all periods.

Here the author's powers are, perhaps, most fully displayed, and although some of his judgments will not be endorsed by every reader they have always the merit of displaying a refreshing independence.

The chapter on Conductors is an endeavour to chronicle the respective merits of famous orchestral directors, past and present. The ground covered naturally duplicates to a certain extent that traversed by Bernard Shore in "The Orchestra Speaks"—but the subject is treated with engaging lightness and humour. Those with longer memories than the author will find cause, however, to regret the omission here of any comments upon the work and influence of Arthur Nikisch (perhaps the greatest of all modern conductors and certainly the founder of the so-called "stick technique" of to-day) and to regret still more—even to resent—the scant justice meted out to the magnetic qualities of a mighty leader of men in the sentence, "It was enough for a conductor like Richter to beat time, and to indicate where the melody lay." *A conductor like Richter!*—well, for some of us, there never has been anyone who could hold a candle (or a bâton) to him, even though he never poised his stick with a delicate and lady-like balance, or rattled his shirt-cuffs at the opening of the Fifth Symphony.

Passing to more recent events recorded in this chapter we Collegians will find special interest in the author's charming account of Stokowski's dramatic appearance at one of our own Jubilee concerts in 1933, although some of us will dissent from the rather cruel and scathing estimate of Eugène Goossens as a composer.

Mention should be made of two excellent pictorial frontispieces depicting, realistically, the orchestra and audience at a Queen's Hall "Prom," and, fancifully, the old St. James's Hall during a big concert in Victorian days. Alas that the vandals of Hitler's Germany have shattered for ever the subject of the former picture—as ruthlessly as the vandals of a commercially-minded England once destroyed the original of the latter!

Finally, in view of possible reprintings, it may be well to suggest a correction or two in what is, in the main, a surprisingly accurate book. It was in the A major violin sonata that Brahms mingled slow-movement with scherzo—not in the G major, as stated on page 103, and the chimes mentioned on page 111 should be those of Westminster (with only one i). Misprints, however, can be amusing on occasion (to all but the author) and the concerto soloists alluded to on page 135 sound curiously spiteful people when they are described as "vituosi"!

Otherwise printers and proof-readers seem to have taken special care to preserve the minutest details of a very careful author's text.

T.F.D.

MUSIC

CORNUCOPIA. A Sheaf of Miniatures for Horn and Piano, by Thomas F. Dunhill (Op. 95). Boosey and Hawkes, Ltd. 3/-.

Dr. Dunhill has been busy lately providing much-needed music for various wind instruments with piano accompaniment. This set of six pieces is admirably written for the horn, never going beyond its legitimate capabilities yet exploiting them to the full. Both sides of the instrument's nature are well illustrated—the melancholy and dreamy (e.g., No. 3) and the sprightly (e.g., Nos. 2 and 6). No. 3 is a beautiful little Adagio in D flat which demands good control of tone in soft *cantabile* playing. All the pieces are well contrasted, but they could be played separately if desired. The piano accompaniments are interesting and very agreeable to play; No. 4, a tiptoe scherzo in which the horn wears its mute throughout, needs a nimble-fingered pianist. The little work, which is dedicated to Mr. Frank Probyn, should be cordially welcomed by horn-players and should also be studied by students of composition as a model of neat and effective writing for both instruments.

G.J.

J. S. BACH. Three Fugues arranged for two Clarinets and Bassoon.

MOZART. Two Divertimenti in B flat for two Clarinets and Bassoon. Boosey and Hawkes, Ltd.

The three fugues are taken from the 48 and are those in C minor (Book I), F minor (Book II), and F major (Book I). A miniature score is provided in which the three parts are set out non-transposed and with no expression marks or phrasing. The parts are, however, very carefully edited and phrased by Mr. Frederick Thurston who has done the work in a most musicianly manner. The fugues should sound extremely well in this medium and they also provide excellent material for practice in independent part-playing.

The Mozart Divertimenti are charming little works, tiny in scale yet perfect in form. No. 1 has four movements, No. 2 five, including two minuets. Mr. Thurston has edited the parts of these also and a leaflet is enclosed in each score giving an analysis of the work, a brief historical note and instructions in reading parts written for transposing instruments. These leaflets are printed in English and Spanish so the works will have a chance of circulating throughout a good deal of the non-Axis world—British possessions, the Peninsula and North and South America. Let us hope they are the forerunners of many such publications, for wind-playing has now reached a higher state of artistic perfection than ever before, but the repertory is still sadly limited.

G.J.

THREE SHORT PIECES FOR PIANO. By Maurice Jacobson.

FOR A WEDDING ANNIVERSARY. (Curwen). 2/-.

All these solos, published between 1939 and 1941, are pleasant to play and contain no special difficulty. Economy of material and a rhythmic, cheerful tune mark the Wedding Anniversary, in which a few notes go through many transformations.

SOLILOQUY. (Curwen). 2/-.

This piece has a suggestion of Eastern languor which is emphasised by a pedal bass. Continuous use of the *una corda* pedal in the first section and in the varied recapitulation is directed. A *poco più mosso* intervenes, in which contrast is given by the use of alternate major and minor chords.

LAMENT. (Schirmer, New York).

In a different mood and in modern idiom, the Lament was written in memory of Harry Plunket Greene. Of the alternative versions published—piano solo and cello and piano—the sustained tone of the cello particularly suits the melodic line, marked *piangevole*. Its background consists of a repeated chord, replaced later by a persistent semiquaver figure. The pedal directions might be more explicit and one or two accidentals are missing—notably at bar 7 of the solo version.

H.S.P.

MUSIC AND BOOKS RECEIVED

FROM GOODWIN AND TABB, LTD. AND BOOSEY AND HAWKES, LTD.
MINIATURE SCORES.

When people say "Things are not what they were," it is usually intended as a disparagement, but when one says this of recent British miniature scores it means exactly the reverse. The recent miniature scores re-issued in the Eulenburg edition (now an all-British concern) under the aegis of Messrs. Goodwin and Tabb, and the newer series of classics and contemporary music published by Messrs. Boosey and Hawkes in the series of Hawkes Pocket Scores, are far ahead of similar productions of a few years ago. These new scores are so admirably clear that they rival in clarity the first miniature full scores engraved and published in Paris by Pleyel over a century ago, and they are so moderately priced—as things go nowadays—that they are easily accessible for most purses. Since this Magazine only reviews works by Collegians it cannot exactly "review" Bach's Suite No. 4 in D major, Schubert's Unfinished Symphony, Wagner's Prelude to "Die Meistersinger," and Brahms's Symphony No. 4 in E minor! It can only record appreciation of these timely English reprints sent in by Messrs. Goodwin and Tabb.

From Messrs. Boosey and Hawkes comes a beautifully produced little score of César Franck's Symphony, its general usefulness enhanced by the letters and numbers cued-in and a succinct analysis of the work in English and Spanish. Another specimen of Hawkes Pocket Scores contains Three Orchestral Pieces by Frederick Delius, edited by Sir Thomas Beecham—the "Walk to the Paradise Garden" and the Intermezzo and Serenade from "Hassan." A tiny treasure for Delius-lovers.

FROM BOOSEY AND HAWKES, LTD.

"O HAPPY LAND." Song with piano, by John Ireland. (Winthrop Rogers edition). 2/- net.

"FREEDOM." Song with piano by Roger Quilter. (Boosey and Co., Ltd.). 2/- net.

"SONG OF LIBERTY." (March No. 4 Pomp and Circumstance) for mixed chorus. Words by A. P. Herbert. Music by Edward Elgar, arranged by Alec Rowley.

FROM J. CURWEN AND SONS, LTD.

"FORLORN HOPE." From the lute music of John Dowland, transcribed and edited for the piano by Peter Warlock. Price 1/6.

A GUIDE TO ELEMENTARY HARMONY. By Eric H. Thimen. 4/- net.

FROM THE OXFORD UNIVERSITY PRESS.

"REST HERE IN PEACE." Chorus from the St. John Passion, by J. S. Bach, freely adapted for piano by Frederick Dawson. 2/6.

FROM W. PAXTON AND CO., LTD.

CÉSAR FRANCK, FAVOURITE PIECES (five) for Organ. 5/- net.

"LES SYLPHIDES." A romantic reverie in one act by Michel Fokine. Music by Chopin. Arranged for piano by Leo Bartels and revised by Antal Dorati. (Contains numerous photographs). 3/6 net.

RHYTHMIC MOVEMENT FOR NURSERY SCHOOL OR KINDERGARTEN. By Phyllis Crawhall-Wilson. 2/6 net.

"THE INTERNATIONALE." Arranged as a song or piano solo, and specially revised for use by English singers. By Granville Bantock with words by Helen Bantock. 6d.

"THE STAR-SPANGLED BANNER." Arranged for solo voice and chorus, piano, harp, or organ. By Granville Bantock. 6d.

THE ROYAL COLLEGIAN AT HOME

Several generous gifts of tickets for students have been received from the Honourable James Smith.

Lady Valda Machell (Countess Valda Gleichen) has given a piano to the College, and gifts of music have been received from Mrs. Phillips, Miss E. Tatham, and many others.

About twelve men students of the College have joined the Home Guard.

STUDENT ACTIVITIES

CHRISTMAS TERM, 1941

[NOTE.—*The following reports, which arrived too late for inclusion in the last number of the Magazine, are given here in full.—Editor*].

A PROPOSED R.C.M. STUDENTS' UNION

On October 15 and 29 discussions took place between the Director, Dr. W. H. Reed, and some 50 students. Various problems arose, e.g., How far students should do professional work, while they are still at college; what fees they should accept; should they work for expenses only; how soon they should join the Musicians Union or the I.S.M.; how were they to make contact with the professional world on leaving the R.C.M. and to set about earning a living as musicians. Apart from teaching—the possibilities in E.N.S.A., C.E.M.A. and orchestral work.

The question of a students' club or Union was discussed and a committee—Douglas Hoops, Raymond O'Connell, Alex Lindsay, Bill Pilgrim, Jean Layton, Joan Payton and Lindsay Rowland, was elected to draw up a scheme.

November 19th. The Director's permission was asked for the use of one of the college rooms for meetings and as a club room after college hours. This was considered impractical because of "black-out" and difficulties of keeping staff late. Permission was given for the use of room 46 or the Donaldson Museum on Wednesday afternoons, so long as they were left clean and tidy!

November 26th. Committee organised a Musical "Bee." This was easily won by the boys, 22—7. The large selection of gramophone records was lent by L. Salzeda.

December 3rd. The Secretary of the London Branch of the Musicians' Union was asked to give a talk. He explained the necessity for a Union of musicians of all kinds, orchestral players, soloists, singers and dance-band players; the link that such an organisation should be for students between their college life and the professional sphere. The Musicians' Union has just granted two open Scholarships to be held for three years at either the R.A.M. or the R.C.M. as an attempt to strengthen this link.

He explained the difference between the M.U. and the I.S.M. and the different types of artist they represent, but emphasised that fundamentally they work for the same thing. The question of a Students' Branch of the M.U. was discussed and the problems involved by Students undercutting professional rates.

December 10th. The committee organised a Brains Trust. Brains were supplied by Dr. Jacques, Colin Ross, Betty Matthews, Esther Darlington and Wanda Blackall. We regret to say that one or two professors lost heart at the last moment. Comper, Bill Pilgrim. Questions included the reason for the blueness of the sky; would you rather be yourself or the other sex; why the chicken crossed the road (apparently because there was no white line) and the reorganisation of this country after the war—including—quite incidentally—the musical taste of the average English audience and its more frequent attendance at concerts. We should like to thank the "Brains Trust" for an excellent entertainment and for sharing their great wisdom. The party adjourned to the M.M. Club for a Christmas dance, band provided by Alex Lindsay.

Though the members of the committee have a rather unsettled future owing to the "call-up" it is hoped there will be six meetings a term including a dance, in collaboration with the Imperial College, and that the younger members of college will be persuaded to join in these activities.

SIGNED BY THE COMMITTEE.

GENERAL SOCIAL ACTIVITIES

Two dances were held in the Christmas term. Unfortunately there was a muddle over the first one because no deposit had been paid on the room and the proprietor denied any knowledge of the arrangements. This was not discovered till the last minute when the band's instruments were effectively blocking up the entrance. People waited while two or three students tried to make further arrangements. The Town Hall proved fruitless; the police could only suggest their own dance in Buckingham Palace Road; and another room enquired for was in process of being decorated. The dance therefore had to be postponed till All Hallows Night and the crowd adjourned to the local cinema, Covent Garden, or the Imperial College Union at the invitation of some of its members. We were grateful to some of the Imperial College students for their efforts on our behalf to get the dance transferred to their Union Hall, but permission could not be obtained for this. However, the disappointment was fully compensated for in the following week. At the end of term the "Mainly Musicians Club" let us use their premises for our Christmas dance-cum-party and catered for us adequately. The atmosphere was very pleasant there if the floor was on the small side. We were most grateful to Alex Lindsay and his band for making these dances so successful.

Easter Term. In the early part of this term the meetings of the Students' Club, which took place regularly towards the end of last term, were discontinued owing to lack of attendance at the general meeting and shortage of organisers for the purpose.

A College dance was held successfully on February 12th, again at the Mainly Musicians' Club, to which our neighbours of Imperial College were invited. The result was a large male attendance which added greatly to the evening's enjoyment. An impromptu charade produced by Marjorie Meagher also added to the general hilarity. We are as usual grateful to Alex Lindsay and his band for playing for the dancing.

On February 19th the Royal Academy of Music invited us to debate with them on "The artist should sacrifice his or her art to family life." We opposed and won the debate, but the proposers seemed somewhat doubtful themselves about supporting the motion. Our speakers were William Pilgrim (opposer) and Ralph Schwiller (seconder). It is to be regretted that only two College supporters were present. The R.A.M. Club treated its visitors to an excellent tea before departure, and we look forward to more functions of this kind.

The Imperial College Union is endeavouring to fraternize with College students and invited us to debate on March 9th "That Parliamentary Government is undesirable in War-time," but again College support was slight although the debating standard was high and the discussion lively.

LINDSAY ROWLAND.

LIST OF NEW PUPILS ADMITTED TO COLLEGE

Rabin, Ivor	London	Cover, Audrey L.	Galashiels
Chapman, Ernest	London	Snelgrove, Valerie	Margate
Williams, Violetta B.	London	Hopkinson, Cecilia	Beckenham
Harris, Edgar	Steyning		

R.C.M. CHRISTIAN UNION (BRANCH OF L.I.F.C.U.)

We have had quite a successful term on the whole, though, of course, College being open for fewer hours each week prevents people from coming. However, we have given five open meetings and a Bible study

every alternate Wednesday, and at these meetings we have had on an average from ten to fifteen people, with quite a good number who are really interested. We are ten members of the London Inter-Faculty Christian Union.

Miss Rita Vernon, former President, has left College to join the B.B.C., so I have taken over the Christian Union until the end of next term.

MARGARET DAVIDSON.

COLLEGE CONCERTS

WEDNESDAY, 14th JANUARY (Recital)

JOAN GIDDINS (Scholar) — Violin

EVELYN PANTER (Scholar) — Viola

AND
RAYMOND O'CONNELL, A.R.C.M. (Associated Board Scholar) — Piano

SONATA for Violin and Piano in D minor, Op. 108 Brahms

DUO for Violin and Viola in B flat, K 421 Mozart

SUITE for Viola and Piano Ernest Bloch

WEDNESDAY, 21st JANUARY (Recital)

JEANNETTE HOGGANS, A.R.C.M. (Associated Board Scholar) — Violin

AND
JOAN CHISSELL, A.R.C.M. (Norfolk Scholar) — Piano

SONATA for Violin and Piano in D major Handel

VIOLIN SOLOS
a. Kuywiak 1 Wieniawski
b. Légende Mozart - Kreisler
c. Rondo

PIANO SOLOS
a. Waves } "Poems of the Sea" ... Ernest Bloch
b. Chanty
c. At Sea
d. Festive Dance Medtner

SONATA for Violin and Piano in A major César Franck

Accompanist: ANTHONY HOPKINS, A.R.C.M. (Mathilde Verne Scholar)

WEDNESDAY, 28th JANUARY (Recital)

RENEE COHEN, A.R.C.M. (L.C.C. Scholar) — Violin

AND
GERALDINE MELLOR — Piano

SONATA for Violin and Piano in F major, Op. 57 Dvorak

SONATA for Violin and Piano in C minor, Op. 30, No. 2 Beethoven

SONATA No. 2 for Violin and Piano in A minor John Ireland

MONDAY, 2nd FEBRUARY (Recital)

WANDA BLACKALL, A.R.C.M. (Heriot Thompson Exhibitioner) — Soprano

AND
MADEAU STEWART (Gordon Cooper Scholar) — Flute

SONGS ...
a. Oh, Sleep, why dost thou leave me? (*Semele*) Handel
b. Let me wander not unseen (*L'Allegro*)
c. Flow not so fast, ye fountains Dowland
d. Phyllis was a faire maide ... from Giles Earle's Song Book

SONATA for Flute and Piano Erwin Schulhoff

Piano: MARGARET MURRAY, A.R.C.M.

SONGS ...
a. Die Nacht }
b. Zueignung Richard Strauss
c. Morgen
d. Ständchen

TWO PIECES for unaccompanied Flute
a. Syrinx Debussy
b. Danse de la chèvre Honneger

- SONGS
- | | | |
|--------------------------------|-----|--|
| a. Spring sorrow | ... | John Ireland |
| b. I heard a piper piping | ... | Arnold Bax |
| c. Heffle Cuckoo Fair | ... | Martin Shaw |
| d. Je suis un gentil poupon | ... | } Three French Nursery Songs } Alan Rawsthorne |
| e. Fais Do-Do | ... | |
| f. Il pleut, il pleut, bergère | ... | |

SONATA for Flute and Piano in C major ... Malcolm Arnold
Piano: MARGARET MURRAY, A.R.C.M.

Accompanist: JOAN COOMBES, A.R.C.M. (L.C.C. Scholar)

WEDNESDAY, 4th FEBRUARY (Recital)

PENELOPE SIMMS, A.R.C.M. — 'Cello

AND

JOAN GRAY, A.R.C.M. (Marianne Rowe Scholar) — Contralto

- SONGS
- | | | |
|------------------------------------|-----|----------------|
| a. Weep you no more, sad fountains | ... | John Dowland |
| b. Whither runneth my sweetheart? | ... | John Bartlett |
| c. Oft have I sighed for him | ... | Thomas Campion |
| d. Love's god is a boy | ... | Robert Jones |
| e. Sweet echo | ... | Henry Lawes |
| f. Ah! how pleasant 'tis to love | ... | Purcell |
| g. Under the greenwood tree | ... | Arne |

SONATA for 'Cello and Piano in G minor ... Eccles

- SONGS
- | | | |
|------------------------|-----|----------|
| a. Looking backward | ... | Parry |
| b. O, swallow, swallow | ... | Sullivan |
| c. At Easter | ... | Harley |
| d. Witches' charms | ... | Stanford |
| e. The River | ... | Elgar |

SUITE for unaccompanied 'cello in D minor ... Bach

- SONGS
- | | | |
|-----------------------|-----|------------------|
| a. The Water Mill | ... | Vaughan Williams |
| b. Silver | ... | Armstrong Gibbs |
| c. Gavotte | ... | Herbert Howells |
| d. Come lovely sleep | ... | H. Arnold Smith |
| e. Love went a-riding | ... | Frank Bridge |

- 'CELLO SOLOS
- | | | |
|------------------|-----|-------------------|
| a. The Coolin | ... | arr. Joan Trimble |
| b. Granadina | ... | Joaquin Nin |
| c. L'Agréable | ... | Marin Marais |
| d. La Provençale | ... | |

Accompanists:

MARGARET MURRAY, A.R.C.M. JOAN COOMBES, A.R.C.M. (L.C.C. Scholar)

TUESDAY, 10th FEBRUARY (Second Orchestra)

OVERTURE ... Coriolan ... Beethoven
Conductor: RAYMOND O'CONNELL, A.R.C.M. (Associated Board Scholar)

CONCERTO for Violin and Orchestra in G major (K. 216) ... Mozart
RITCHIE HANNA, A.R.C.M. (Associated Board Scholar)
Conductor: COLIN ROSS, A.R.C.M.

SYMPHONIC Variations for Piano and Orchestra ... César Franck
GLADYS JONES, A.R.C.M. (Scholar)
Conductor: DR. W. H. REED

SYMPHONY No. 101 in D major (The Clock) ... Haydn
Conductor: JUDITH HERWALD, A.R.C.M. (Scholar)

WEDNESDAY, 11th FEBRUARY (Chamber)

"PLEASANTRIES" for two Violins and Viola ... Thomas Dunhill
JEAN MCCARTSKY (Caird Scholar) PRUDENCE GAFFIKIN (Leverhulme Exhibitioner).
MICHAEL TILLET, A.R.C.M. (McKenna Exhibitioner)

PIANO SOLOS

a. Prelude, The Sea	...	Palmgren
b. Prelude in G major, Op. 32, No. 5	...	Rachmaninoff
c. Gopak	...	Moussorgsky

MURIL JEFFERSON (Leverhulme Exhibitioner)

- SUITE for Violin and Piano Colin Ross
(Student)
JEAN LAYTON, COLIN ROSS, A.R.C.M.
- PIANO SONATA in C minor, Op. 111 Beethoven
MARY VALENTINE, A.R.C.M. (Scholar)
- QUARTET in E minor (Aus meinem Leben) Smetana
RUTH FOURMY, A.R.C.M. (Scholar), PATRICIA LOVELL (Associated Board Scholar),
ALEX LINDSAY, A.R.C.M. (Gowland Harrison Exhibitioner)
MADELEINE MACKENZIE, A.R.C.M. (Scholar)

WEDNESDAY, 18th FEBRUARY (Chamber)

- ORGAN SOLO ... Fugue in E flat (St. Anne) Bach
ROLAND HILL (Wesley Scholar)
- PIANO SOLO ... Sonata in A major (K. 331) Mozart
VALEHI DOSSOR (Kiallmark Scholar)
- SONATA for Flute and Piano in F major Handel
WANDA BLACKALL, A.R.C.M. (Heriot Thompson Exhibitioner)
JOAN COOMBS, A.R.C.M. (L.C.C. Scholar)
- ARIAS
a. Voi che sapete (Figaro) Mozart
b. Alleluja (Motet, Exsultate Jubilate)
GRACE KIDD (Marianne Rowe Scholar)
Accompanist: MARGARET MURRAY, A.R.C.M.
- PIANO SOLOS
a. Study No. 1 (from "Three Studies") Roger Quilter
b. Giles Farnaby's Dreame Giles Farnaby
c. His Rest
d. Shulbrede Parry
JUDY WILKINS
- STRING QUARTET in B flat, Op. 67 Brahms
LEONARD SALZEDO, A.R.C.M. (Grove Exhibitioner)
JEAN WRIGHT, A.R.C.M. (Associated Board Scholar)
ALEX LINDSAY, A.R.C.M. (Gowland Harrison Exhibitioner)
MADELEINE MACKENZIE, A.R.C.M. (Scholar)

THURSDAY, 19th FEBRUARY (First Orchestra)

- SYMPHONY No. 41 in C major, K. 551 (The Jupiter) Mozart
- CONCERTO for Piano and Orchestra in B flat minor, Op. 24 Tchaikovsky
RAYMOND O'CONNELL, A.R.C.M. (Associated Board Scholar).
- "ENIGMA" VARIATIONS, Op. 36 Elgar
Conductor: LESLIE HEWARD

WEDNESDAY, 25th FEBRUARY (Chamber)

- SUITE for Flute, Violin and Piano Eugene Goossens
NOREEN MASON, A.R.C.M. (L.C.C. Scholar)
RUTH FOURMY, A.R.C.M. (Scholar)
SYLVIA FAUST (Associated Board Scholar)
- SONATA for Violin and Piano Ernest Bloch
JEAN MCCARNEY (Caird Scholar)
MICHAEL THLETT, A.R.C.M. (McKenna Exhibitioner)
- SONGS
a. Cradle Song } Arnold Bax
b. A Christmas Carol
c. Sheiling Song
MONICA HAVARD, A.R.C.M. (Astor Exhibitioner)
Accompanist: JOAN COOMBS, A.R.C.M. (L.C.C. Scholar)
- STRING QUARTET in D minor (Death and the Maiden) Schubert
JOAN GIDDINS (Scholar)
JEAN WRIGHT, A.R.C.M. (Associated Board Scholar)
EVELYN PANTER (Scholar), PENILOPE SIMMS, A.R.C.M.

WEDNESDAY, 4th MARCH (Chamber)

SERENADE for Flute, Violin and Viola, Op. 77a Roger
 MADEIRA STEWART (Gilbert Cooper Scholar)
 JEAN MCCARTNEY (Caird Scholar)
 ALEX LINDSAY, A.R.C.M. (Gowland Harrison Exhibitioner)

THREE PIECES for 'Cello and Piano, "From Jewish Life"—

a. Jewish Song Ernest Bloch
 b. Supplication
 c. Prayer

PAMELA HIND (Pringle Scholar)
 MARY VALENTINE, A.R.C.M. (Scholar)

SONGS
 a. Desire in spring
 b. Down by the Salley Gardens
 c. All night under the moon
 d. I will go with my father a-ploughing Ivor Gurney

ESTHER DARTINGTON
 Accompanist: JOAN COOMBS, A.R.C.M. (L.C.C. Scholar)

SONATA No. 2 for Violin and Piano (in one movement) Delius
 PRUDENCE GALLIKIN (Leverhulme Exhibitioner)
 ANTHONY HOPKINS, A.R.C.M. (Mathilde Verne Scholar)

QUINTET for Oboe and Strings Arthur Bliss

MARION BROUGH, A.R.C.M. (Leverhulme Exhibitioner)
 JEAN MCCARTNEY (Caird Scholar)
 NEVILLE MARRINER (Morley Scholar)
 MICHAEL THRELL, A.R.C.M. (McKenna Exhibitioner)
 PAMELA HIND (Pringle Scholar)

WEDNESDAY, 11th MARCH (Chamber)

SONATA for Violin and Piano in A major, Op. 29, No. 1 Beethoven
 JACYNTH HOLLAND, A.R.C.M.
 BARBARA HILL, A.R.C.M. (McKenna Exhibitioner)

SCHERZO in C sharp minor, Op. 39 Chopin
 JOAN BAKER, A.R.C.M. (Leverhulme Scholar)

SUITE for Violin and Piano, "Baal Shem"—
 a. Vidui Ernest Bloch
 b. Nigun
 c. Simchas Torah

JEAN MCCARTNEY (Caird Scholar)
 MICHAEL THRELL, A.R.C.M. (McKenna Exhibitioner)

PIANO SOLOS
 a. Eight Hungarian Folk Songs
 b. Sonatina
 c. Allegro barbaro Bartók

JOAN RIMMER, A.R.C.M. (L.C.C. Scholar)

TRIO for Violin, 'Cello and Piano in B flat, Op. 21 Dvorák
 SUSANNE ROSENBAUM (Moulton Mayer Scholar)
 PAMELA HIND (Pringle Scholar)
 PAUL HAMBURGER (Moulton Mayer Scholar)

MONDAY, 16th MARCH (Chamber)

"THREE SONGS FROM THE MIDDLE AGES"
 for Soprano and String Quartet Anne Murray
 (Student)

MONICA HAVARD, A.R.C.M. (Astor Exhibitioner)
 JEAN MCCARTNEY (Caird Scholar) MAURICE MEEK (L.C.C. Scholar)
 NEVILLE MARRINER (Morley Scholar)
 THILISA WITTY, A.R.C.M. (L.C.C. Scholar)

DOUBLE BASS SOLOS
 a. Melodie Bottesini
 b. Fantasia on a burlesque theme Roy Watson
 (Student)

ROY WATSON (Bruce Scholar)
 Accompanist: MARGARET MURRAY, A.R.C.M.

PIANO SOLO 32 variations in C minor Beethoven
 PAUL HAMBURGER (Moulton Mayer Scholar)

SONATA for Violin and Piano in C sharp minor, Op. 21 *Dohnányi*

RUTH FOURMY, A.R.C.M. (Scholar)
ANTHONY HOPKINS, A.R.C.M. (Arthur Norman Exhibitioner)

SONGS a. Pietà, Signore *Stradella*
b. Cantata: Cymon and Iphigenia *Arne*

THOMAS HENDERSON (Galer Exhibitioner)
Accompanist: MARGARET MILES, A.R.C.M.

SUITE for Flute, Oboe and Strings *Pamela Harrison*
(Student)

NOREEN MASON, A.R.C.M. (L.C.C. Scholar)
MARION BROUGH, A.R.C.M. (Leverhulme Exhibitioner)
RUTH FOURMY, A.R.C.M. (Scholar)
MICHAEL TILLET, A.R.C.M. (McKenna Exhibitioner)
MADEIRNE MACKENZIE, A.R.C.M. (Scholar)

TUESDAY, 24th MARCH, (Second Orchestra)

(Conducted by Dr. W. H. Reed and members of the conducting class)

OVERTURE The Barber of Seville *Rossini*
Conductor: DR. W. H. REED

CONCERTO for Piano and Orchestra in D minor, K. 466 *Mozart*
JOAN COOMBES, A.R.C.M. (L.C.C. Scholar)
Conductor: THOMAS CROMMIE

CHACONNE on a theme by Brahms *Colin Ross*
(Student)
Conductor: COLIN ROSS, A.R.C.M.

BRANDENBURG CONCERTO No. 5, for Piano, Flute, Violin and Strings *Bach*
PAT GILDER (L.C.C. Scholar) GLORIA BUTTON (L.C.C. Scholar)
NEVILLE MARRINER (Morley Scholar)
Conductor: GODFREY KNIELER, A.R.C.M. (Exhibitioner)

SYMPHONY No. 1 in D minor, Op. 120 *Schumann*
Conductors:
1 and 2, RAYMOND O'CONNELL, A.R.C.M. (Associated Board Scholar)
3, JUDITH HERWALD, A.R.C.M. (Carlotta Rowe Scholar)

WEDNESDAY, 1st APRIL (Choral)

SCENES FROM HANDEL'S "SAMSON"

- | | |
|---|--|
| No. | No. |
| 1. Overture. | 62. Recit. (Micah) |
| 2. Recit. (Samson). | 63. Chorus: "Hear, Jacob's God." |
| 3. Chorus: "Awake the Trumpet." | 64. Recit. (Harapha). |
| 13. Recit. (Micah, Samson). | 67. Chorus: "Fixed in his everlasting seat." |
| 14. Air: "Total Eclipse" (Samson) | 72. Recit. (Samson, Micah, Harapha). |
| 16. Chorus: "O first created beam." | 81. Air: "How willing my paternal love" |
| 27. Recit. (Manoah, Samson). | (Manoah). |
| 28. Recit. (Samson). | 83. Sinfonia. |
| 31. Chorus: "Then round about the starry throne." | 84. Recit. (Manoah). |
| 34. Recit. (Micah). | 85. Chorus: "Hear us, O God." |
| 35. Air: "Return, O God of Hosts" (Micah). | 90. Recit. (Israelitish Woman); Chorus: "Bring the laurels." |
| 36. Recit. (Harapha, Samson). | 94. Recit. (Manoah). |
| 37. Air: "Honour and Arms" (Harapha). | 95. Air: "Let the bright Seraphim." |
| 60. Recit. (Harapha, Samson). | 96. Chorus: "Let their celestial concerts all unite." |
| 61. Duet: "Go baffled coward" (Samson, Harapha). | |

GEORGE CHITTY

JOAN GRAY, A.R.C.M. (Marianne Rowe Scholar)
JOHN BUSBRIDGE, A.R.C.M. (Blumenthal Scholar)
DONALD MUNRO, A.R.C.M. (Leverhulme Scholar)
ANITA COHEN, A.R.C.M. (L.C.C. Scholar)
ANTHONY HOPKINS, A.R.C.M. (Arthur Norman Exhibitioner)—(Continuo)

Conductor: THE DIRECTOR

c. "Sir John in Love" Vaughan Williams

Mrs. Page	...	...	...	...	KETURAH SORRELL
Mrs. Ford	...	...	...	...	REBE EDMOND
Mrs. Quickly	...	...	...	...	JOAN GRAY

Producer: MADAME ENRIQUETA CRICHTON

Pianists: BETTY MATTHEWS, COLIN ROSS, ANTONY HOPKINS

Conductor of Items 2 and 3: COLIN ROSS

DRAMA

A private performance by pupils of the Dramatic Class was given in the Parry Theatre on Wednesday, 18th March, 1942, at 2 p.m.

"AS YOU LIKE IT" (*Shakespeare*)

Act I, Scene 3: A room in the Duke's Palace

Rosalind	...	...	...	...	...	PAMELA LARKIN
Celia	...	...	...	...	...	ANITA COHEN
Duke	...	...	...	...	...	MYRTLE BEALES

Act III, Scene 2: The Forest of Arden

Rosalind	...	...	...	...	...	MARJORIE MEAGHER
Celia	...	...	...	...	...	ANITA COHEN
Touchstone	...	...	...	...	...	EILEEN WOOD
Corin	...	...	...	...	...	MARGARET JONES
Orlando	...	...	...	...	...	MARGARET MANN

"SISTER HELEN" (*Dante Gabriel Rossetti*)

Sister Helen	...	...	...	...	...	ANITA COHEN
Boy	...	...	...	...	...	MARGARET JONES
Old Woman	...	...	...	...	...	MARGARET MANN

"THE SHADOW PASSES" (by *Mabel Constanduros* and *Howard Agg*)

Scene: The sitting room of Edith Marsh's cottage on the borders of the New Forest. Evening

Christine Winterton	...	...	...	...	MARJORIE MEAGHER
Edith Marsh (her sister)	...	...	...	...	JOAN LANE
Carol Marsh (Edith's daughter)	...	...	...	...	OLIVE HUGHES
Gwendoline Lee (Carol's friend)	...	...	...	...	EILEEN WOOD
Mercia Trent (a neighbour)	...	...	...	...	MYRTLE BEALES
Ellen (a maid)	...	...	...	...	MARGARET MANN

Interval

"THE CROQUET PARTY" (A Mime Play by *Margaret Rubell*)

A croquet party that begins well but ends in disaster owing to one lady accusing another of having kicked the ball

Hostesses	...	...	...	...	...	{ EILEEN WOOD
Expert Player	...	...	...	...	...	{ PAMELA LARKIN
Nervous young man	...	...	...	...	...	ANITA COHEN
Guest	...	...	...	...	...	MARGARET JONES
Curate	...	...	...	...	...	JOAN LANE
Curate's fiancée	...	...	...	...	...	MARJORIE MEAGHER
Curate's sister	...	...	...	...	...	OLIVE HUGHES
						PAT GILDER

Pianist: JOAN CHISSELL

"NOVELETTE" (Comedy in one act by *Philip Johnson*)

Scene: The servants' sitting room in a house in Kensington.

A summer afternoon

Iris (Parlourmaid)	HAZEL ROWBOTHAM
Ela (Serving maid)	PAT GILDER
Ivy (Kitchen maid)	ANITA COHEN
Mrs. Gosling (Cook)	MARGARET JONES
Mrs. Belinda Sykes	PAMELA LARKIN

Production by DORIS JOHNSTONE and MARGARET RUBELL

JUNIOR EXHIBITIONERS' CONCERTS

THURSDAY, 5th MARCH, 1942

PIANO SOLO	Sonatina in C	Clementi
	DOROTHY HOLIDAY (M. Goode)	
VIOLA SOLOS	(a) Slumber Song	Emil Kreuz
	(b) Scherzo	
	LILY JOSEY (2nd Study: L. Rowland)	
PIANO SOLO	Prelude in F	Bach
	DOROTHIL SALTER (W. Howson)	
PIANO SOLO	Alma-a-Dale	Leslie Fly
	BERNARD COHEN (2nd Study: M. Griffith)	
PIANO SOLO	When the sun rose	Leslie Fly
	VALERIE HINCEY (W. Hurst)	
PIANO SOLO	Biddy	Felix Swinstead
	BETTY NASH (M. Griffith)	
VIOLIN SOLO	Sonata in E (two movements)	Handel
	NORMAN VLEONIQUE (B. Colley)	
PIANO SOLO	Sonatina in G (first movement)	Gurlitt
	OLIVE GREEN (J. Webb)	
PIANO SOLO	The Jovial Priest	Cyril Dalmaine
	JANET HUMBY (W. Hurst)	
PIANO SOLOS	Two Miniature Pastorals	Frank Bridge
	BARBARA MEAD (T. Witty)	
VIOLIN SOLOS	(a) Andante from Organ Sonata in D minor	Mendelssohn
	(b) Rondo	Arne
	JAMES WOOLLEY (J. Johnstone)	
	Accompanist: *SHEILA HINE (M. Silver)	
PIANO SOLO	Old French Melody	Tschaikovsky
	HUGH BRIDGEMAN (M. Goode)	
PIANO SOLO	Minuet in G	Bach
	CHRISTINE MOULE (B. Colley)	
SONG	Sweet Christmas time	Weckerlin
	BETTY WOOD (M. Howard)	
PIANO SOLO	Sprite	Ruby Holland
	ALMA TAYLOR (M. Griffith)	
VIOLIN SOLO	Andante from Concerto in A minor	Bach
	ALAN THOMPSON (L. Rowland)	
PIANO SOLOS	(a) To the moon	Felix Swinstead
	(b) Jack-in-the-box	Poldini
	TESSA ROBBINS (2nd study: G. Jones)	
PIANO SOLO	Sonata in D (first movement)	Haydn
	DOROTHY WEST (E. Mackenzie)	
PIANO SOLO	Fantasia in D minor	Mozart
	*AUDREY DANN (J. Chissell)	

PIANO SOLO	...	...	Clair de lune	...	...	Debussy
			OLIVE WRIGHT (2nd study: M. Goode)			
VIOLIN SOLO	...	...	Caprice	...	...	W. H. Reed
			* GEORGE CRABB (L. Rowland)			
PIANO SOLO	...	...	Grave adagio: Andante: Allegro	...	...	Bach
			From Partita II			
			* BETTY SOUTHWOOD (C. Farrington)			
PIANO SOLO	...	...	Nocturne in F (Op. 15)	...	...	Chopin
			* BRENDA FOWLER (C. Farrington)			

* Denotes a Special Talent pupil

THURSDAY, 19th MARCH, 1942

PIANO SOLO	...	...	Court Suite	...	...	W. S. Lloyd Webber
			1. The King's Harpsichord; 2. The Jester; 3. The Princess;			
			4. In the Chapel; 5. Minuet; 6. The King's Heralds			
			JANET DELAHAYE (J. Johnstone)			
PIANO SOLO	...	...	Pretty Lamb	...	...	Felix Swinstead
			TIM O'CONNOR (J. Webb)			
PIANO SOLO	...	...	Waltz	...	...	Greig
			IAN SILLITOE (G. Jones)			
SONG	...	...	Care flies from the lad that is merry	...	...	Arne
			ALAN CLARKE (M. Havard)			
PIANO SOLO	...	...	Miniature Pastoral (No. 2)	...	...	Frank Bridge
			JOYCE DARKING (J. Webb)			
PIANO SOLO	...	...	Prelude in C	...	...	Bach
			PETER DALTON (2nd study: W. Howson)			
PIANO SOLO	...	...	Miniature Pastoral (No. 1)	...	...	Frank Bridge
			MARGARET HOWDEN (M. Havard)			
VIOLIN SOLO	...	...	Tempo di Menuetto	...	...	Pugnani-Kreisler
			BERNARD NEWLAND (J. Townsend)			
			Accompanist: DAPHNE COLLINS (J. Rimmer)			
PIANO SOLO	...	...	Zingarella	...	...	Walter Carroll
			FREDA BARDEN (M. Havard)			
BEGINNERS STRING CLASS	...	...	Cradle Song	...	...	Schubert
PIANO SOLO	...	...	Fantasia in D minor	...	...	Mozart
			* PAULINE PAYNE (C. Bewick)			
PIANO SOLO	...	...	Gigue	...	...	Arne
			BETTY WOOD (P. Hunt)			
PIANO SOLO	...	...	A Song from the East	...	...	Cyril Scott
			* MARGARET ANDREWS (L. Gaskell)			
PIANO SOLOS	...	...	(a) Child falling asleep	...	...	Schumann
			(b) The Knight of the Hobby Horse	...	...
			* JOYCE SCHOFIELD (C. Bewick)			
VIOLIN SOLO	...	...	Concerto in A minor (first movement)	...	...	Bach
			* HUGH BEAN (F. Dinn)			
PIANO SOLO	...	...	Impromptu in A flat minor	...	...	Schubert
			* SHEILA HINE (M. Silver)			
SONATINA in D for Flute and Piano	...	...		...	...	W. S. Lloyd Webber
			* PAT SOUPER (C. Souper)			
			Piano: * BETTY SOUTHWOOD (C. Farrington)			
'CELLO SOLO	...	...	Allegro appassionata	...	...	Saint-Saëns
			* SASHA ROBBINS (Ivor James)			
PIANO SOLO	...	...	Arabesque (Op. 18)	...	...	Schumann
			JOSE BEWICK (C. Farrington)			

SONATA for Violin and Piano in G minor	...	...	...	...	Corelli
* TIM BUCKLEY (J. Layton for E. Leyshon)					
Piano: * HENRY VINCENT (L. Gaskell)					
PIANO SOLOS	...	...	(a) Berceuse de la Poupée (b) Chanson du Chasseur	}	Grovelez
			* SYLVIA KEMP (J. Chissell)		
PIANO SOLO	...	...	Impromptu in E flat (Op. 90)	...	Schubert
* JOYCE WILKINS (C. Farrington)					
CONCERTO for Clarinet and Orchestra (one movement)	...	...	...	...	Mozart
* OLIVE WRIGHT (M. Greig)					
Conductor: F. DINN					
* Denotes a Special Talent pupil					

A.R.C.M. EXAMINATION

APRIL, 1942

The following Collegians have passed the A.R.C.M. Examination:—

PIANO (SOLO PERFORMING)—	VIOLIN (TEACHING)—
Green, Stella M.	Meagher, Marjorie
Griffin, Muriel	SINGING (SOLO PERFORMING)—
Rogers, Barbara	Sorrell, Keturah
PIANO (TEACHING)—	CLASS SINGING AND AURAL TRAINING—
Jefferson, Muriel K.	Pethybridge, Mary B.
Thompson, Ida	Yarrow, Hero E. M.
VIOLIN (SOLO PERFORMING)—	
Gaffikin, Prudence	

LIST OF DATES, 1942 - 43

CHRISTMAS TERM, 1942

GRADING EXAMINATION	...	...	...	Monday, 21st September
TERM BEGINS	...	...	...	Monday, 21st September
HALF TERM BEGINS	...	...	...	Monday, 2nd November
TERM ENDS	...	...	...	Saturday, 12th December

EASTER TERM, 1943

GRADING EXAMINATION	...	...	...	Monday, 11th January
TERM BEGINS	...	...	...	Monday, 11th January
HALF TERM BEGINS	...	...	...	Monday, 22nd February
TERM ENDS	...	...	...	Saturday, 3rd April

MIDSUMMER TERM, 1943

GRADING EXAMINATION	...	...	...	Monday, 3rd May
TERM BEGINS	...	...	...	Monday, 3rd May
HALF TERM BEGINS	...	...	...	Monday, 14th June
TERM ENDS	...	...	...	Saturday, 24th July

PROVISIONAL CONCERT FIXTURES

MIDSUMMER TERM, 1942

It is hoped to keep to the following scheme, although it must be understood that under present conditions it may be necessary to alter or cancel any Concert *even without notice*.

First Week

WEDNESDAY, MAY 6, AT 5 P.M.
Recital

Second Week

WEDNESDAY, MAY 13, AT 5 P.M.
Recital

Third Week

WEDNESDAY, MAY 20, AT 5 P.M.
Recital

Fourth Week

WEDNESDAY, MAY 27, AT 5 P.M.
Recital

Fifth Week

WEDNESDAY, JUNE 3, AT 5 P.M.
Chamber Concert

*THURSDAY, JUNE 4, AT 5 P.M.
First Orchestra

Sixth Week

TUESDAY, JUNE 9, AT 5 P.M.
Second Orchestra

WEDNESDAY, JUNE 10, AT 5 P.M.
Chamber Concert

Seventh Week

WEDNESDAY, JUNE 17, AT 5 P.M.
Chamber Concert

Eighth Week

WEDNESDAY, JUNE 24, AT 5 P.M.
Chamber Concert

Ninth Week

WEDNESDAY, JULY 1, AT 5 P.M.
Chamber & Choral Concert

Tenth Week

WEDNESDAY, JULY 8, AT 5 P.M.
Dramatic

Eleventh Week

TUESDAY, JULY 14, AT 5 P.M.
Second Orchestra

WEDNESDAY, JULY 15, AT 5 P.M.
Opera Repertory

Twelfth Week

*THURSDAY, JULY 23, AT 5 P.M.
First Orchestra

Tickets are required for the Concerts marked *

H. V. ANSON, *Registrar*.

Royal College of Music Union

FOUNDED 1906

President : SIR GEORGE DYSON

Hon. Secretary : MISS PHYLLIS CAREY FOSTER

Hon. Treasurer : MISS BEATRIX DARNELL

Assistant Hon. Secretary : MRS. MORTIMER HARRIS

Assistant Hon. Treasurer : MR. HARRY STUBBS

Editor of R.C.M. Magazine : MISS MARION SCOTT

Hon. Secretary, R.C.M. Magazine : MISS W. BOWDEN-SMITH

Hon. Secretary and Treasurer, R.C.M. Union Loan Fund : MISS URSULA GALE

Hon. Auditor : DR. F. G. SHINN

THE SOCIETY consists of past and present pupils, the Officers of the College, and others invited by the Committee to become Members. Its principal object is to strengthen the bond between present and former pupils of the College. Its activities include an Annual "At Home" at the College in the summer, an Annual General Meeting in the Easter Term, occasional meetings at Members' houses, and other social fixtures.

THE SUBSCRIPTION for present pupils of the College and for two years after they cease to be pupils is at the reduced rate of 5/- per annum. All other persons pay 7/6 per annum, except Members residing outside the British Isles, who pay 3/-. The financial year commences on 1st January.

THE UNION OFFICE (Room 45) is open for business and enquiries for the present on Tuesday afternoons from 2 p.m. to 4 p.m.

THE R.C.M. MAGAZINE (issued once a term) and the List of Members' Names and Addresses (issued periodically) are included in the annual subscription to the Union. Subscription to the Magazine only, 3/- per annum, post free ; single copies, 1/- each.

A LOAN FUND exists in connection with the Union, for which only Members are eligible as applicants.